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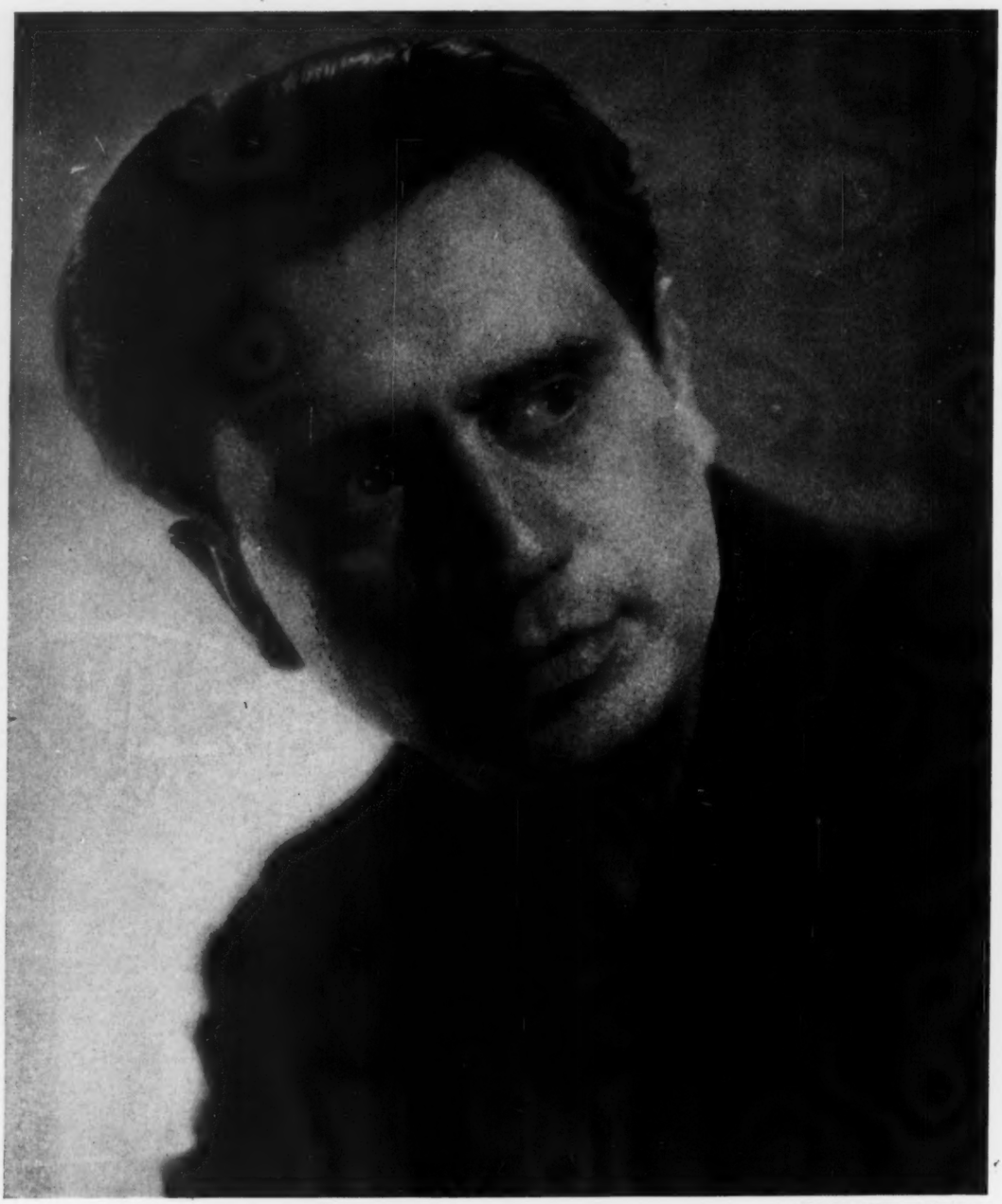
SYLVAN LEVIN



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NEW YORK APRIL 1, 1947 No. 3149

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Postscript to the Opera Season

The Metropolitan Opera, now engaged on its longest annual tour, interspersed with some special performances in the home house, has given 134 performances in 18 weeks (26 operas in four languages). This is its own estimate of the regular season, including ten visits to Philadelphia, as issued by the press department.

As to the value of the offerings, one can say that the best intentions were evident, and particularly in introducing good new singers the company rang up several "bullseyes." It also scored by introducing promising young American talent, and in assigning lead roles to artists already heard.

The novelty in the season's fare was not so marked. Prokofieff's War and Peace did not materialize this year. The one world premiere, the short opera in English, The Warrior, with score by Bernard Rogers and book by Norman Corwin, has been evaluated before in these columns and elsewhere. It had an original approach—one which might yield some interesting product with further development—but it erred on the side of restricting richness of scoring and melodic appeal. These latter factors have sometimes proved cloying but have seldom definitely hampered a work for the lyric stage.

• • •

One Metropolitan premiere—of Mozart's comic opera, The Abduction from the Seraglio, heard in an English version—was lavishly designed on the scenic side, but the stylistic approach, both dramatically and musically, was hardly happy in all respects. Perhaps it will be again "restudied"—with better results in future seasons.

There were also eight works restored to the repertory. Of these, Humperdinck's Haensel and Gretel, heard for the first time in English on this stage, was a definite success. Boris Godounoff was another of these reworked classics, particularly in the stage direction, and with more of the scene in Marina's boudoir included; it, too, was a substantial success and was heard six times. Le Nozze di Figaro came back after a short interval, and should remain a feature of the repertory; though not perhaps as perfectly cast as several years ago, it is a real delight, as its seven performances testified. Siegfried returned, too, with a new hero in Set Svanholm, who proved a gifted and serviceable singer, also appearing in the Aida revival. Trovatore was brought back, but struck less fire and was heard only four times. The season opened with a rather tepid revival of Lakmé (sung six times) and restored the perennial Faust (8 hearings) with a new heroine, Renée Mazella and conductor, Louis Fourestier.

• • •

A debut which stirred particular echoes was that of the young Italian tenor Ferruccio Tagliavini, whose fluent lyric voice and romantic appeal seem to destine him for the role of a favorite. The German wing gained a substantial bass in Deszo Ernster, from Hungary, and Mihaly Szekeley, baritone, also Hungarian. Jerome Hines, young American bass, sang Gounod's Mefistofele in a spirited bow. Leslie Chabay, tenor joined the roster in buffo roles. The women singers from abroad included the Swedish soprano, Hjoerdis Schymberg, and just before the close of the season, the Yugoslav dramatic soprano Daniza Ilitsch. The Americans also listed Irene Jordan, mezzo; Claramae Turner, contralto; Philip Kinsman, baritone, and Mario Berini, tenor, who sang Faust with excellent success. Florence Quartararo, American soprano, advanced notably by taking roles such as Desdemona and Violetta. Ramon Vinay, Chilean tenor, also came to the fore. There was a new conductor in the German wing, Fritz Stiedry, who had several important assignments, and Wolfgang Martin took the baton for one Tristan. Dorothy Kirsten, American soprano, sang leads. Jeanne Palmer stepped into Isolde's role on short notice.

Announcement was made that the Ring would be refurbished next season—an event long overdue.

TOSCANINI

from a bust by Laszlo Huvos, who came to the United States last December after work with the Hungarian Resistance, which included use of a reproduction of his mask of Beethoven on a postcard circulated clandestinely over the theme of the Fifth Symphony. The present sculpture was inspired when the artist attended the first Toscanini broadcast of 1947. It was finished in a very short time as a tribute to the maestro's 80th birthday, which fell on March 25. (Photo by Walter J. Russell.)

ON THE COVER

Margaret Daum, American lyric soprano, is an accomplished star of concert, opera and radio. Currently, she is heard every Sunday evening on The American Album of Familiar Music over the coast-to-coast network of the National Broadcasting Company, and is in her seventh year as star of the Stroh Broadcast with Gus Haenschen's all-string orchestra, air-waved every Tuesday at 7:30 p.m., CST. from station WJR, Detroit. When Gian-Carlo Menotti was commissioned by NBC to compose the first opera ever written exclusively for radio, he wrote The Old Maid and the Thief especially for Miss Daum. She was also honored by this composer when he chose her to create the title role in his opera, Amelia Goes to the Ball. Other of her radio engagements include appearances in Hammerstein Music Hall; American School of the Air; Story of Song; as soloist with Howard Barlow and the CBS Symphony Orchestra for six consecutive seasons; soloist for an NBC Symphony season of concerts, with Spitalny conducting; and in Midsummer Night's Dream with the NBC Symphony; and the premiere of Vittorio Giannini's Blennerhasset over CBS. In television, Miss Daum was featured in the first televised operetta, Pirates of Penzance, which also was the first full television feature presented in this country. At the Metropolitan Opera, she made her debut singing the role of Musetta in La Boheme. Miss Daum has appeared extensively in light opera throughout the country, as well as concert and oratorio. She is National President of the Alumnae Association of Ithaca College and is a member of the College Board of Trustees. (Photo by Bruno of Hollywood.)

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April 1, 1947
Sixty-Eighth Year

THE MUSICAL PARADE: By the Staff

With Easter here some of the "eggs" that have been laid in the musical realm this season can appropriately be enumerated:

That Russian opera the "Met" was going to —but then was not quite ready to—produce.

The brand new major lyric drama aggregation, with stars from all over the world, that Chicago was scheduled to hear.

Some of the large-scale ballet novelties that didn't quite "jell."

• • •

Publicity from Special Services tells of the exploits of one Sgt. Morrissey, of Bluefield, W. Va. (no first name given) who conducted orchestras for Marjorie Lawrence in her recent concerts for occupation forces abroad in a number of famous (and unheated) opera houses. Reporting on the appearance of the plucky diva in Wiesbaden, the screed says: "Rehearsals were not held on the stage because of the intense cold. At the final moment . . . a shivering group of musicians warmed to the vibrant notes of the Letter Song from Tchaikovsky's Eugene Onegin, and Miss Lawrence courageously emerged from her furs to sing the aria to an audience wisely wearing coats and mufflers to dispel the draft."

• • •

Salvation Army recalled on the recent anniversary of Caruso's birth (Feb. 25) that that peerless tenor once sang two numbers for $70.36 —and didn't get the money. . . . It happened at Cobourg on the North shore of Lake Ontario, where he was spending a holiday, when a band of the Army started playing and singing hymns, and someone dared him to join in. He responded with Nearer, My God, to Thee, and then did an encore, while the Salvationists passed their tambourines and collected the stated amount.

• • •

Quip retailed to us from the vocal studio purlieus:

"Is he a counter-tenor?"

"No, an under-the-counter one."

• • •

The world of glottis and diaphragm is much agog over the radio debut of Margaret Truman with the Detroit Symphony, originally scheduled for March 9 but postponed till March 16 because of an attack of laryngitis. It is safe to say that the President's daughter's musical career is being followed with what might be described as burning interest by at least 59,999 rival sopranos. For one thing, not every artist is able to leave the concert hall in plane like The Sacred Cow. . . .

• • •

Victor Herbert's operetta, Romany Love, recently revived in London with Helena Bliss, soprano from America, scoring a success. . . . But dispatch says critics of the Times and News Chronicle showed themselves to be slightly "indifferent to Romany problems"—and no wonder, with the many more pressing once nearer home. . . .

• • •

A rather surprising commentary on musical history reaches us from which we quote a few sentences:

"Beethoven lived in a dark house while in Paris. In order to obtain air and sunlight in his apartment, he had a hole grilled in the wall to allow an opening in his room. His landlord promptly expelled him. Due to the unhealthy living conditions and lack of sunlight in his room while studying in Paris, he strained his eyesight and later became blind and we lost one of our greatest composers.—M. E. W."

Might be subtitled What Thayer Missed.

• • •

Apparently the war wounds are rapidly healing. The Vienna Opera and Philharmonic Orchestra appeared at the Champs-Elysées Theatre in Paris on March 12 in Mozart's Don Giovanni, Josef Krips conducting. Orchestra seats were sold out nearly a month previously at 800 francs, or nearly $7 apiece, according to a copyrighted dispatch to the New York Herald Tribune. The artists — 150 — travelled by special train, and were also to do Mozart's Cosi Fan Tutte and a Johann Strauss Concert. . . .

• • •

Leonard Bernstein has been invited to return as guest conductor at the Prague Festival again this summer. Conductors will also include Ansermet, Muench, Walter Ducloux, and others from Russia, Turkey and Palestine, besides the Czechs, Vaclav Talich and Rafael Kubelik. New scores will be heard composed by Alois Haba, Arthur Honegger, Bohuslav Martinu, Frank Martin, William Walton and others. . . .

• • •

American Male Chorus, 32 former service men, led by 1st Lieut. Lewis Bullock, scored in recent New York debut. Formerly known as International Male Chorus and then comprising 90, it was heard widely, including the Orient, before the members' discharge. Story back of venture is rather admirable, since the men made a pool of their separation pay, hired a hall, made some money and continued to give concerts for disabled veterans. . . .

• • •

Ernst Hoffmann at end of this season is resigning conductorship of the Houston Symphony Orchestra, says report from Texas city. . . .

The broadcasters have decided to appoint a committee somewhat analogous to the one which sets the standards for films. Perhaps something will be done about the worse type of advertising. Perhaps, too, they could arrange to keep the better music which is aired from having too sorry competition. . . . New musical hit, Brigadoon, has Franz Allers at the baton helm. . . . Otto Klemperer beaten and robbed on West Coast recently, but not seriously "done up." . . . Bach Choir of Bethlehem sings Mass in B minor at New York's Cathedral of St. John the Divine, April 13. . . . Alexandra Danilova, ballet star, swears her jewels were taken from her apartment lately. . . . Eugene Conley, recently heard with success in opera in Paris, rejoins City Center Company here April 17 for Traviata. . . .

Koussevitzky plea to keep biography of him from circulation had hearing in New York Appellate Division, March 14, but Court reserved decision both on his appeal from Supreme Court and on continuing the *ad interim* injunction. . . .

ON A DAY OF SPRINGLIKE SUNSHINE

Helen Traubel lifts her voice in Wagnerian rehearsal during a seaside holiday. Miss Traubel was recently awarded a decoration by the Danish Government for her aid to that country during the occupation. (Photo by Otto F. Hesse.)

Apropos, a tenor cantor from Europe named Mihal Kussevitsky is announced to tour here. . . . Report from AP in London says Sir Harry Lauder is interested in making another tour of U. S. as a "farewell." He is now 76. . . . Maurice Chevalier opened a one-man show recently in a New York theatre . . . reviving some memories. . . . Theatre and other managers disturbed by a proposal to boost taxes on tickets in N. Y. State as part of drive to gain more revenues. . . . Ah me, troubles never come singly!

• • •

TONAL TATTLING: More U. S. citizens—Emil Cooper, Russian-born conductor and his wife Estelle, recently took the oath. . . . Hephzibah Menuhin, pianist, who retired several years ago upon her marriage to Lindsay Nicholas, and recently returned to concert life in Australia, is back in this country after a decade's absence. She appeared with her famous brother Yehudi on Sunday afternoon, March 16, at the Metropolitan Opera House. . . .

Florence Quartararo, "Met" soprano, according to news report from San Francisco, accepted summons recently in a suit for an accounting by Tony Gaudio, a cameraman, who claims 10 per cent—no less—of her earnings, and says he has a contract to that effect. . . .

Jose Iturbi reported ill with influenza in Miami on March 10, according to the AP, and had to cancel several Latin American engagements. . . . Hans Kindler also in doctor's care, and Howard Mitchell, assistant batonist, finishing National Symphony season of a few weeks. . . .

"Met" on its annual tour is travelling in two trains for artists plus 18 baggage cars for scenery, props, etc.—no doubt making the waking hours merry for Marino Villa, who has charge of transportation. . . . Out in Chicago they are planning to give in May the American premiere of Benjamin Britten's opera The Rape of Lucretia, under auspices of Opera Theatre of that city, and the conductor, Paul Breisach, recently came to New York to audition singers. . . .

The Mexico City Opera begins another season in June, and the opening opera, at last reports, was slated to be Andrea Chenier with Stella Roman and Kurt Baum. . . . The French boy choir, Little Singers of the Wooden Cross, is contemplating an American tour. . . .

• • •

One of the stories going the rounds concerns brotherly love that exists among leading wielders of baton.

It seems a distinguished gathering in a private house included one very famous conductor, and part of the evening's festivities consisted in listening to a new recording by an equally eminent colleague.

After the playing, the hushed assemblage broke into ecstatic exclamations, "Superb!" "How wonderful!" "Such tone color!" "And WHAT a reading!"

Everybody waited for the comment of the Great Man of the Podium. He seemed lost in a reverie. At last he roused and slowly shook his head.

"The poor man . . ." he murmured. "The POOR man!"

• • •

Sizzling AP Dispatch from Mobile, Ala.—"Miss Anita Ellis, radio singer, made Queen of Mobile's annual Azalea Trail. Walter D. Bellingrath, founder of the Bellingrath Gardens, crowned Queen Anita, who, escorted by her court of beautiful girls, cut the ribbon opening the seventeen-mile trail through the city's most beauteous floral thoroughfares."

Ah, when Spring bursts forth in Mobile, it's something. . . .

U. S. A.— WORLD RADIO VOICE

AMERICA'S VOICE GOES OUT TO FOREIGN LANDS.

Upper right, John C. Dodd, chief of the Facilities Branch of the State Department's International Broadcasting Division, looks on as a program of The Voice of America is cut through the Master Control Desk for transmission over shortwave transmitters. Through this desk pass all United States shortwave broadcasts. Upper left, Elena Bates, writer-announcer, broadcasts to the Soviet Union on the latest program added to the program structure of the Voice of America. The Russian language program is beamed to the Moscow-Leningrad area one hour daily by the State Department's International Broadcasting Division.

Below, the Voice of America becomes "La Voix des Etats-Unis d'Amerique" as French announcer Robert Franc broadcasts to France. French is one of the 25 languages used by the State Department's International Broadcasting Division in telling the story of America to Europe, the Far East and Latin America for more than 1700 hours each month.

It was during World War II that the vital importance of radio was recognized. America's voice was heard for the first time all over the world through the medium of short-waved broadcasts called The Voice of America.

With the end of hostilities, the majority of statesmen and journalists had no doubt that America's radio voice was even more important in peace than it had been in war. A short time before Secretary of State Byrnes resigned his office, he told Congress, "There was a time when we could afford, or thought we could afford, to be unconcerned about what other people thought of us. . . . That time is past."

In the post-war era, The Voice of America broadcasts are a more powerful weapon of American foreign policy than any of the artful propaganda tricks ever devised against international distrust, by presenting as they do, the plain unadulterated truth on why we feel as we do on international issues. They give a fair picture of life in America, our history, news of the world and the United States, and the policies of this Government. The programs back up our "say" in world affairs by relaying the full texts of every important official declaration in foreign policy.

Last spring Congress gave the green light to the State Department to continue The Voice of America broadcasts, appropriating $8,000,000 for that purpose. (This was a small fraction of what was spent on broadcasts during the war.) The wartime schedule was cut from 153 hours a day to 57; and the languages from 34 to 24.

But full world coverage, State Department officials say, can't possibly be accomplished on as little as eight million dollars. In comparison they point out, the British Broadcasting Corporation spends twenty million dollars annually to maintain its current overseas schedule of 98 hours a day in 40 languages.

A World Centre

In the heart of mid-town Manhattan, situated in an office building at 57th Street and Broadway, are the studios and offices of The Voice of America. Three general networks are organized from the system's 36 transmitters; one for Europe and North Africa, one for Latin America, and one for the far East.

The Voice of America programs fall into five main categories—straight news, news commentaries, drama, music, and a feature composed of variety programs. These include round table discussions and "on the spot" interviews. The news is presented factually and fairly. In general the program schedule is balanced by including 19 per cent news; 29 per cent commentaries; 7 per cent drama and culture; 28 per cent music, and variety and feature programs 17 per cent.

On the time allotted to drama and music, the Voice of America gives foreign audiences a thorough sampling of American entertainment. Programs include Bob Hope, Jack Benny, America's Town Meeting of the Air, Invitation to Learning, and the New York Philharmonic Orchestra.

As to Response

It is somewhat difficult to assay the listening audiences exactly, but the response from listeners has grown steadily. Over ten thousand letters each month are now received and answered. It is estimated that over twenty million receivers capable of capturing the Voice of America signals are in operation in the world. Both embassies and consulates report steady audiences.

On Feb. 17, The Voice of America began speaking in a twenty-fifth tongue, Russian, in telling the continuing story of the United States, its peoples and their ways of life to listeners abroad. For one hour each day, seven days a week at 1 p.m., EST (9 p.m. Moscow time) the program beams its story to the Moscow-Leningrad area of the Soviet Union. The program is picked up and simultaneously re-transmitted by three 85,000-watt transmitters at Munich, Germany.

The Russian Programs

The Russian language program consists of factual, unbiased news of the world and of the United States; of representative popular and classical American music, and other features designed to present as accurate and objective picture of American life in all its cultural, scientific and sociological aspects as can be achieved. The original format was changed after the reactions of Russian listeners were ascertained. The broadcasts now includes more news and more popular American music.

Like all programs of The Voice of America, the Russian language broadcasts seek to explain American aims and policies; to picture American problems and what we are doing to solve them; and, in general to bring about broader international understanding.

The Russian language program is prepared and broadcast by a staff of American citizens headed by Charles W. Thayer, veteran of the U. S. Foreign Service, who has spent many years in Russia and neighboring countries. The chief editor is Nicolas Nabokoff, who has been serving on the staff of the Allied Military Government in Germany. He is widely known as a composer and formerly was connected with St. John's College and the Peabody Conservatory of Music.

Operation Schedules

The International Broadcasting Division is responsible for the operation of the Voice of America broadcasts. Headquarters are in Washington; the programs are written, produced and beamed from the studios in New York City. By contract the National Broadcasting Company and the Columbia Broadcasting System produce programs which are integrated with the output of the Department of State to Europe and Latin-America.

The International Broadcasting Division is a division of the Office of International Information and Cultural Affairs of the Department of State for Public Affairs.

There are 56 nations conducting international broadcasts today. Fully aware of this, former Secretary of State Byrnes said: "We shall be making decisions . . . that will have repercussions affecting the lives of ordinary people all over the globe. . . . As never before, we shall have to explain ourselves thoroughly and promptly."

And that is the type of job the Voice of America broadcasts are accomplishing.

Szell Again to Choose Apprentice-Conductors for Cleveland

George Szell will again appoint two new apprentice-conductors for his second season as conductor of the Cleveland Orchestra, which opens in late September, 1947, and runs through April, 1948. Mr. Szell is said to be highly pleased with the success of his plan and with the progress made by the two present apprentice-conductors, John Boda and Theodore Bloomfield who led the Cleveland Orchestra at its Twilight Concert on March 16.

The two new apprentice-conductorships, like the present ones, are made possible by the Kulas Foundation, a creation of Mr. and Mrs. E. J. Kulas, Trustees of the Cleveland Orchestra. They will be paid at regular salary rates for the full thirty-week season.

Requirements for the two apprenticeships are as follows:

Applicants must be American born and under twenty-five years of age. They must have a thorough knowledge of musical theory including harmony, counterpoint, orchestration, and composition. Properly qualified applicants will be given a test in hearing, rhythm, and memory, by Mr. Szell. They will be asked to play a piano piece from the standard piano literature and to conduct from memory the first movement of a symphony of their choice by Mozart, Beethoven, or Brahms—not with orchestra, but humming the music—being prepared to describe the instrumentation at any point. A test in score reading will also be given in which the applicant will play a symphonic movement from the score on the piano at sight. If the applicant prefers, he may have the score played to him on the piano and point out any mistakes that may be made. Applicants will also be asked to orchestrate a page of piano music in a given time, and to transpose at sight from a piano or orchestral score.

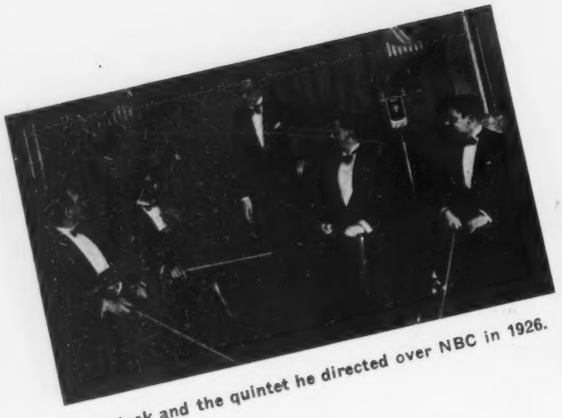
Those qualified should apply by letter to C. J. Vosburgh, manager of the Cleveland Orchestra, Severance Hall, Cleveland 6, Ohio. A photograph or snapshot and two or three letters of recommendation from teachers regarding personal qualifications and musical ability should be included with application. Mr. Szell will interview applicants at times to be arranged during April.

EVOLUTION OF A CAREER IN RADIO—

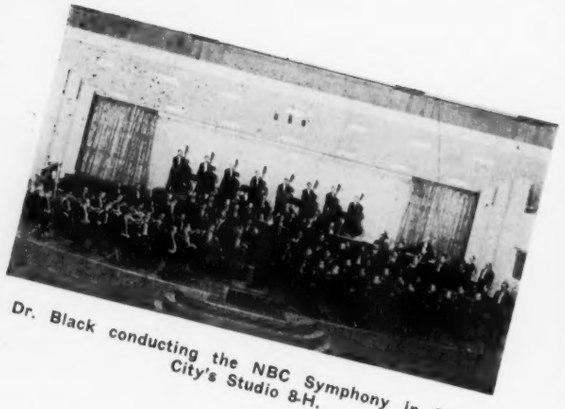
DR. FRANK BLACK

General Music Director of NBC

Distinguished Composer, Concert Pianist and Conductor



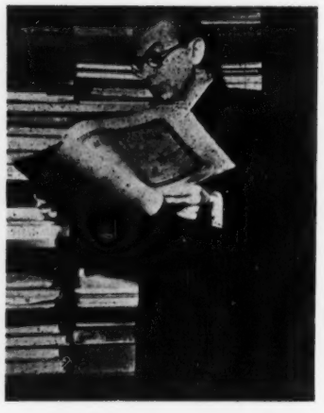
Dr. Black and the quintet he directed over NBC in 1926.

One of the first of Xavier Cugat's now-famous caricatures of notables (1932).

Dr. Black conducting the NBC Symphony in Radio City's Studio 8-H.

FOR THE RECORD

1. In 1922, made first broadcast as piano soloist from Station WOO in Philadelphia (no longer in existence).
2. Pioneer composer of original music for radio, especially drama.
3. In 1924, when Music Director of Brunswick Records, broadcast over WJZ with largest orchestra—22 men—ever used up to that time on radio.
4. In 1932, joined the National Broadcasting Company as General Music Director.
5. Founded National Broadcasting Company String Orchestra around which was later built the now famous NBC Symphony Orchestra.
6. Only symphony conductor who has gone from radio to the concert hall, while other music directors have gone from the concert hall to radio.
7. In 1935 awarded an honorary degree of Doctor of Music by Missouri Valley College, Marshall, Missouri.
8. Has a collection of original manuscripts and first editions, including items from Russian Church chants to Beethoven and Mozart first editions. A prize of the collection is the original manuscript of Schubert's Wanderer Fantasy. Also has a collection of rare instruments from all over the world, including old string and percussion instruments from the Orient and Africa.

The crude mikes of early broadcasting picked up a series of piano concerts by Dr. Black for NBC (1926).



Against a backdrop of his collection, Dr. Black examines an old manuscript in his NBC office.

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FRANK BLACK SPEAKS

ON THE RESPONSIBILITY OF RADIO CONDUCTORS TO THE MUSICAL AUDIENCE

By WILLIAM A. TAYLOR

Frank Black, General Music Director of the National Broadcasting Company since 1932, has been active in radio in many musical capacities, from the time the industry was in the teething stage. He also has the distinction of being one of the very few symphony conductors developed in the broadcasting field who has gone from radio to the concert hall, though others have come into radio from concert activities.

Black's first broadcast was a piano recital in 1922 over WOO, no longer in existence, but then located in the John Wanamaker store in Philadelphia and the most important station in the Quaker city. In 1924 he directed the largest orchestra used in radio up to that time, numbering 22 men and sponsored by the Bakelite Company.

When the National Broadcasting Company was formed in 1926, he directed programs for the young network, although he was not at that time a member of the organization. Some years later he founded the NBC String Symphony, which was the nucleus around which the now famed NBC Symphony Orchestra was built.

Dr. Black's knowledge of radio's contribution in appreciation and desire for good music in audiences is authoritative. He has very definite opinions on the responsibility of the conductor in fostering and increasing this love of good music.

Radio Proves Educational Value

"Without question," he said, "radio has played an increasingly important part in creating a desire and love of good music in listeners, particularly that performed by symphony orchestras. It has developed a genuine appreciation and understanding as well on the part of many. This was proved at first hand by my own experience when I toured with the Cleveland Orchestra recently through 32 cities in New England, the Middle Atlantic and Southern States. Audiences were drawn from a radius of 50 to 60 miles, and even more. Some listeners crossed the State lines from North Carolina to West Virginia to hear second and third concerts, different programs being played, of course.

"It was significant," Dr. Black pointed out, "that people discussed the performance rather than the works themselves. You sensed this was not their first acquaintance with the music presented. This knowledge must have been gained from radio, for in 75 per cent of the towns on this particular tour of the Cleveland Orchestra, there was practically nothing of a symphony season; no opera, and perhaps very few recitals.

"Without actually knowing the music, they had heard it on the air, and some had perhaps been led to buy albums. Everywhere the orchestra performances in small towns stimulated the record sales of albums to a really amazing degree.

"Because of this eagerness to attend concerts, the conductor has a great responsibility not to bore either the audiences or musicians of the orchestra by repetitious programs night after night.

Effect on Concert Standards

"Radio has raised the standard of orchestral performances. These had begun to improve before broadcasting became a potent force. But since the advent of serious music on the air, concert hall readings have had to be much better.

"In a general way, standards of performance in radio are always improving. Development of instruments is partly responsible for this, as they have been perfected to attain a greater scope in color and nuance. One could point to a parallel as far back as the 18th Century. No one, for instance, used the thumb on the organ before Bach. His innovations colored both his compositions and those of many who came after him. A concert artist has to be a finer performer on the piano today than when Chopin or Liszt were writing.

Vaster Audience for Broadcasts

"In radio a conductor must consider the all-important fact that the listening audience is far greater for one broadcast than it is for a concert in a hall of, say, 2,500 people. Consequently the responsibility of the conductor is infinitely greater, for he is providing music for millions of people.

"A poor performance in a hall can sometimes be bettered at the next concert. With a broadcast performance that millions hear, you can take nothing back. The impression cannot usually be glossed over in the next concert, for the audience is vaster.

"Enough subsequent performances in the concert hall will perhaps overcome one bad one, but when air listeners hear a poor interpretation, they will remember it. What an artist forgets is precisely what people remember. The broadcasts he recalls with pride they take for granted.

New Works on the Air

"I think performance has a great deal to do, from the public's standpoint, with the esthetic enjoyment of any composition. In the case of a new work a bad performance is fatal. The public cannot be expected to understand what it does not know in music. A good reading arouses interest in the work; a bad one, only total disgust. Therefore, in presenting a new composition, the orchestra must give an even better interpretation than usually. People will listen to a mediocre performance of an older work because they know it, and in a sense hear what is already in their minds.

"The conductor has one disadvantage in radio. He hasn't time to turn around! Because of the split-timing element, he cannot deviate from what he has done in rehearsal in the matter of tempo and other details. In the concert hall he has more leeway. When a work is conceived in a certain tempo, on the air that is what it is going to be.

As to Program Content

"We don't know," said Dr. Black, "how some of the great composers intended their works to be performed. We know our present-day pitch is higher than formerly because of the way organs, for example, were tuned in those days; but as to tempi, we know nothing of the ideas of the earlier composers.

"Beethoven put in metronome marks after he had written the works, but as they have come down to us, a lot of the markings were wrong. It would be impossible to play them at that rate. Our orchestras are certainly as good technically as the earlier ones, or better, but still they cannot play according to Beethoven's markings. We just don't know what they meant by *'allegro'* and the like in those days.

"Editing of manuscripts out of all semblance to the originals often makes it impossible to tell what the composer actually meant. We have no knowledge, in many cases, on which to form opinions.

Needs in Preparing Concert Lists

"An idea and sufficient feeling are the prime requisites in building a program. There are some composers—such as Beethoven, Tchaikovsky and Brahms—who offer in themselves enough contrast and balance in their works to make ideal programs. But a whole list devoted to creators such as Debussy becomes very cloying and monotonous. The entire musical style of this kind of composer is based on an individual type of chord or scale, although single works are not in themselves monotonous.

"Then there are composers, who though great, by themselves are not soul-satisfying enough for an entire program, and must be mixed with others. This is evidenced in the historical, period programs which are done as a matter of record. A composer like Tchaikovsky, whose writings cover the entire gamut of music, much as did Beethoven's, is more universal in his appeal.

Wagner Excerpts Popular

"An all-Wagner program can be, and often is, given because he also ran the entire gamut, but emotionally rather than intellectually. You think of Wagner in terms of music drama because you cannot disregard this aspect of his work, although the scores are too emotional about emotion. There is variety because from period to period of his life, from Lohengrin to Parsifal, there were developments which made one separate and distinct from another.

"If you announce a Beethoven program, of course, you can fill a concert hall. I can remember when Tchaikovsky was the big one-composer program. Bach and Beethoven together should be very satisfactory, Brahms a little harder to 'take,' because he did not go in for great orchestral brilliance, was elusive, introspective.

"As I have said, one-composer concerts are good, but in a few cases only. Even Haydn and Mozart, perfect, profound and polished as their works are, can become a little same-ish to the average modern ear.

"On the piano a great pianist can give an all-Chopin program, and when performed as his music should be played, the result is wonderful, although it has the Chopin trademark all over it. But such a program is not good when the solo instrument lacks the range of color that the piano has. Even a pianist is much wiser to do a Chopin concerto with the orchestra than a lot of solo numbers over the air.

Balance and Contrast in Programming

"A great many works can be played at the beginning of a program that would sound badly at the end. You would not want to follow anything as modern as Wagner with Haydn, because the orchestra for which Haydn wrote was so different from the orchestra for which Wagner wrote. A conductor must not enthrall his audience with a big work and then revert to a comparatively little one. It is anti-climactic.

"Sometimes if you start your program around a central idea, it will restrict your program-making, and compel you to play compositions which you otherwise would not do. This is the essence of bad programming. If you, for instance, decided to do a program of Greek music, just how much would you find that would merit attention?

Nationality in Music

"It is amazing to me," said Dr. Black, "that people talk of one world, with no divisions into country, no patriotism as we know it, and cite music as an illustration of the ideal. It is astonishing to me how sectional music is. It has brought about no universality of idiom in the most universal of arts. You can tell directly which is a Russian piece, and which is German. No Frenchman, perhaps, could have done anything Beethoven ever wrote. Spanish music by French and other composers is not the Spanish idiom of de Falla. Let an English, an Italian, or a French composer write about his native land, and an outsider about the same place, and you will immediately know which was written by the native.

What a Program Should Not Be

"Programs should be so built that they will not tend to monotony in any form, or include anything that would produce that effect. A conductor should always remember that he plays to a listener, and that the effect on a listener is either successful or unsuccessful.

"A conductor has definite responsibilities," concluded Dr. Black, "to present what he considers the best of the new scores which come to him. No critic is prescient enough to say there is not going to be another Beethoven; another Bach. You do not know.

"It is the duty of the conductor to help new composers as much as possible, and to produce works of those composers who know what they are doing. It is his duty to be receptive and sympathetic; but no conductor can be the Great Critic as to the lasting worth of the new works he presents. That the public decides. It always has."

BOTH THE OBLIGATIONS AND THE OPPORTUNITIES ARE GREAT, HE FINDS

NFMC AND RADIO

"Listeners Want Good Music," Says Federation Head —A Few Cautions

By ANNE M. GANNETT,

President, National Federation of Music Clubs

MRS. GUY PATTERSON GANNETT,

President of the National Federation of Music Clubs. From a hitherto unpublished photograph, © by Bradford Bachrach.

You have asked me to indicate what I think listeners want to hear on music programs. I can answer your question, in so far as my own opinion is concerned, in two words —"good music." By that I do not mean that all listeners are interested solely in the classics, or even primarily in them. There is much music on the air besides Bach, Brahms and Beethoven that appeals to cultured audiences.

Someone told me a few days ago about a young pianist interested mainly in classic and romantic music, who, when urged by a friend to incorporate some tuneful and more or less popular music in a program he was to play, retaliated tersely, "I am a musician. I only like to play good music."

To this a somewhat older and more seasoned, and equally talented virtuoso replied, "My dear boys, there is no such thing as bad music! Whether it is three hundred or two hundred years or a half dozen days old, it is good music, or else it is not music at all. Do not despise the present-day composers who write tuneful and melodious pieces. Remember the millions of people who have loved and listened to Kreisler's playing of The Londonderry Air. That is not great music, but it is good music, and it gives pleasure alike to the man in the street and to the musically literate."

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It seemed to me that that was sound reasoning, and that it is measurably applicable to radio. My own taste in radio music happens to run to the opera broadcasts and to fine chamber music. But I am not offended when I hear a famous artist in a popular program, and I am not indifferent to tunefulness whether it does or does not bear the name of a well-known composer. Spirited Sousa marches, lilting Strauss waltzes, are good radio material, and so are some of the more recent popular hits.

Also the radio is a splendid medium for the initial presentation of worthwhile modern music. I am always interested when something of worth by an American composer is premiered—a symphony, a concerto, a short opera.

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What I do not like on the air, and what I think a great many other people do not like, is loud, dissonant music whose sole recommendation is its rhythm. I doubt if a large percentage of the people who enjoy such music stay at home to listen to it. They are far more likely to be somewhere dancing to it.

I do not happen personally to like jumbled programs, where the beautiful and the banal rub elbows. I would prefer programs that are reasonably consistent, that do not try to pander to too many tastes all at once.

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The success of recent films featuring the compositions of great composers, played by great artists, have been a revelation as to musical taste. There has been astounding response to the best music by the so-called "man in the street," primarily because it was not advertised concert fashion, but presented in the familiar medium of the celluloid.

Radio might, in this respect, take a lesson from the films. It would, I think, gain a great many more converts to good music—and it has millions now—if it used a device similar to the films, namely, integrating fine music into some fictionized presentation so that the listener who does not class himself as a music appreciator would not realize that he was being subjected to something "highbrow."

But personally I am willing to take my own music undiluted. And in justice to the networks I want to say that I think they *are* courageous enough to present a large percentage of good music in this fashion, and that they are perhaps building even better than they know.

Music Clubs Gather For Biennial in Detroit

Plans are rapidly being completed for the National Federation of Music Clubs' 24th Biennial Convention, to be held in Detroit, April 20 to 27. Besides the finals in the Young Artists' Auditions of 1947, there will be many other musical events. Winners of young artists awards in previous years who will return for appearances include Margaret Harshaw and Martha Lipton, contraltos, and Robert Weede, baritone, all of the Metropolitan; Edward Kane, tenor, Paula Lenchner, soprano; Jacques Abram, Ida Krehm, Samuel Sorin, Eunice Podis, pianists; Nan Merriman, mezzo-soprano; Eula Beal and Louise Lackland, contraltos.

Other artists who will appear include Ramon Vinay, tenor of the Metropolitan; Raya Garbousova, cellist; Whittemore and Lowe, duo-pianists; Johana Harris, and Gizi Szanto, pianists, and Ann Kullmer, conductor. Sylvia Zaremba, pianist, and Robera Menga, 11-year-old violinist, will play on Youth Day. The Detroit Symphony, Wayne University Band, Orchestra and Choruses, and many other groups will appear, in addition to a multiplicity of forums, discussions and social events.

AIDING DRIVE FOR MORE MUSIC IN HOSPITALS.

Mrs. W. Hart Dierks, Regional Chairman of the Music in Hospitals Committee, National Federation of Music Clubs, gives a demonstration and talk. Mrs. Dierks has conducted scores of workshops, teaching laymen how to serve as ward musicians in government hospitals. Radio programs have been given throughout the country, featuring the work of her committee.

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CONCERTS: Town Hall
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MANAGEMENT:
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PRESS REPRESENTATIVE:
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TELEVISION: What Is Its Status Today?

"Television is ready, in a technical sense, to go ahead today despite many problems to overcome." This is the opinion of Irwin A. Shane, executive head of the Television Workshop, which is said to be the only one of its kind in the world, and has done a pioneering job in training talent for all purposes in this new medium. "There are many hurdles in the industry still to be overcome," he says. But the chief one, Shane points out, at this particular stage in video development has been the question of whether television transmissions were to be made in full color, supplanting the present method of black and white.

This situation arose when the Columbia Broadcasting System, which perfected a color transmission system, made an application some time ago to the Federal Communications Commission for the permission to operate commercially color television stations, and requested that FCC set up standards for the project.

Controversy Over Two Systems

A lively controversy ensued in the industry, both for and against the idea, which was finally brought to a head in February when FCC started hearings in Washington to clarify the subject. Leading representatives from many fields of the television industry attended, including manufacturers of video equipment, receiving sets and tubes, engineers and station managers, who expressed their views on color transmission. Various sorts of exhaustive tests were made, besides a thorough one of tubes and color receivers.

The result of the hearings was to give the "green light" to the present black and white transmission system. The FCC decision—issued only recently—denying CBS's petition, explained that further experimentation was necessary in color television before permitting the commercial operation of color video stations on the basis of the sequential system as developed by the CBS network.

But at the same time FCC commended the advances made in color development by CBS, and expressed the hope that the experimentations would be continued by it and others to the end that "a satisfactory system could be demonstrated at the earliest possible date." In summing up, the FCC was of the opinion that many of the fundamentals of color television have not been adequately tested in the field.

Sees Industry "Going Ahead"

Now with the color issue cleared away, Shane is confident that the industry will go ahead by leaps and bounds, although there are many other obstacles to be surmounted before the medium will really get into full stride.

One of the most deterrent factors in rapid expansion is the limited number of receiving sets that are actually now in use. Until there is national distribution in homes, comparable to radio, the commercial aspects of televised broadcasting are necessarily drastically restricted.

Today the biggest development in television has been centered on the Eastern seaboard, with NBC, CBS, and DuMont the most aggressive in this field. At present there are only some 1,000 sets in operation in Washington, D. C.; approximately 4,000 in Philadelphia; some 17,000 in the New York area, and about 1,200 in Chicago.

The main reason for the limited number of sets in use is the high retailing cost, he said. The most expensive cost as much as $2,500, and the cheapest range in price from $400 to around $250. Since the size of the video picture area depends on the size of the tube in a set, the cost prevents acquisition of sets in many places by the average buyer. There are twelve different types of tubes now made, with the smallest selling from $25 to $40, and running as high as $100 in the larger sizes.

Standardizing Equipment

Until television manufacturers concentrate on a standardization of parts, tubes, and one or two low-priced receiving set models, distribution naturally cannot even be compared to that of radio sets.

Another problem vitally related to general distribution of video sets is the non-existence of a network. There are what might be termed network facilities between New York and Washington, and New York and Schenectady, N. Y., but that is all. Despite this obvious handicap, the recent Louis and Conn fight was carried in five different states.

High Production Costs

A serious problem is the insufficient budgets for studio operational expenses, because television involves so many of the theatrical and film studio items of scenery and costume, makeup, and elaborate preparation which radio altogether avoids. Television production costs are on a generally accepted basis of a sixteen-to-one ratio in comparison to radio. As an example, it takes eight hours' rehearsal for a half-hour video show, not only because the participants must be letter perfect, but because their slightest moves in front of the camera must be calculated to a hair's breadth. On the other hand a radio show needs very little rehearsing, and the actors speak their lines into the "mike" from the scripts.

There is also a lack of adequate studio equipment. Much discomfort is undergone by actors from the intense heat radiated by the banks of high-powered incandescent flood-lights when a show is in production. Although this condition has been considerably ameliorated since the first productions were televised, it is still an acute problem that must be worked out eventually.

"Live" Music Still Banned

Right now music is at a standstill in television. No "live" music is used in any respect, only recordings and transcriptions. This is because of James Caesar Petrillo's ban on the former type in video. He claims that his union's stand on televised music is purely because that industry cannot pay talent on a scale comparable to radio. This, of course, has some basis in fact, since for example an accompanist in video is usually only paid ten dollars for his stint, while the same job in radio pays $35.

Petrillo is expected shortly to receive an invitation to appear before the House Labor Committee to answer charges that his American Federation of Musicians' actions "have interfered with the development of FM, television and educational broadcasts." Committee members are also reported scheduled to look into evidence that Petrillo's union has, through its policies, "seriously hindered AM broadcasting," according to recent news dispatches.

The committee, preparing to write "corrective" labor legislation, is expected to seek to determine what means may be taken to prevent Petrillo from these alleged practices.

Possibilities in the Art

However, even with the limited area now reached by telecasters, large industrial organizations that are national advertisers are becoming more and more aware of the possibilities of television as an effective advertising medium. As wide distribution is attained by the industry, it will attract plenty of sponsors of shows who have money to spend in publicizing their wares. This revenue is expected to solve the present economic problems with which video is beset.

In comparison with radio, television in its "growing-up" stage has expanded less rapidly during the same period. But there is no question that in the course of time it will prove to be one of the most powerful factors ever known in both education and propaganda, as well as home entertainment, since it combines aural radio, motion pictures and the press.

This revolutionary new art embodies within itself sheer magic, with its power to transmit completely and instantaneously many an event while it is taking place. Television has yet to reach the heights of perfection and achievement of which it is capable. But it is prophesied that it will improve and expand to such a wide scope that its future possibilities are almost beyond the power of imagination.

Broadcasting, as we know it today, is in somewhat the same position in which the motion picture industry found itself when talking pictures superseded the silent films. Television is as completely revolutionary, and many believe it will absorb and supersede present-day radio broadcasting from a standpoint of education, propaganda and home entertainment.

There is another school of thought that believes the two media will continue to exist side by side—both radio and television working in harmony. Time will tell which of the two is correct.

W. A. T.

PERCY FAITH

CARNATION CONTENTED PROGRAM
(NBC, 10:00 to 10:30 p.m., EST.)

San Carlo Opera Opens N. Y. Series April 23

Fortune Gallo's San Carlo Opera goes to Rockefeller Center on April 23 for a 12 day engagement ending May 4. This closes the company's 36th annual transcontinental tour of 70 cities of the United States and Canada. The New York season opens with Carmen, followed by Madama Butterfly, April 24; Rigoletto, 25; La Traviata, 26 (matinee), Aida (evening); Boheme, 27 (matinee), Trovatore (evening); Madama Butterfly, 28; Cavalleria Rusticana and Pagliacci, 29; Tosca, 30; Carmen, May 1; Faust, 2; Boheme, 3 (matinee), Traviata (evening); Barber of Seville, 4 (matinee), Aida (evening). Several new singers and a new conductor will be heard for the first time in New York.

NEW YORK CONCERTS: Orchestras, Soloists Feted

PRINCIPALS

in Boston world premiere, March 7, of Lukas Foss' Biblical solo cantata, The Song of Songs, commissioned by the League of Composers for Ellabelle Davis, soprano. Miss Davis receives the congratulations of Serge Koussevitzky, left, who conducted, and the composer. Eight performances of the Foss work were scheduled within a week in Boston, New York, New Haven, Philadelphia, Northampton, Mass., and Brooklyn, with Miss Davis as soloist.

Carnegie Hall

The Philharmonic Orchestra under Bruno Walter on March 6 presented classical masterpieces. Soloist was Zino Francescatti, whose reading of Mendelssohn's Violin Concerto was one of the highlights of the season. His technical mastery is undisputed, but his musicianly projection of all the intimate details of this score made the performance an outstanding event. The rousing ovation was well deserved.

Walter opened the evening with Beethoven's Overture to Prometheus in a reading of Mozartian delicacy. He continued with a superb interpretation of Haydn's "Oxford" Symphony. A searching reading of Brahms' Fourth Symphony closed the program, for which the listeners hailed conductor and orchestra.

This program was repeated on the following Sunday afternoon, except for the Haydn work. H. W. L.

Awards Presented for Young Peoples' Notebooks

On March 8, the winners for the best notebooks containing comments on this season's Young People's Concerts of the New York Philharmonic were presented with medals and ribbons. Three top awards went to Leslie Rita Hulme, Philip Oliver and Elise Wachenfeld. The concert, conducted by Rudolph Ganz, was devoted to music of Wagner, Schubert, Beethoven, Brahms and Strauss. Lola Corini, pianist and winner of the Young People's Concerts WQXR 1946 Auditions, was the soloist in the first movement of Beethoven's "Emperor" Concerto, Josephine Lees, soprano, sang Schubert's Die Allmacht, assisted by a chorus from the New York Institute for the Education of the Blind. R. K.

Johnson Leads Juilliard Modern Program

A program exclusively of contemporary music was presented by the Juilliard Orchestra, March 10, under the direction of Thor Johnson. Playing with enthusiasm, a good average of technical skill and distinguished style, the young group communicated to their hearers something of their own enjoyment and liking for the difficult, atonal works. As is perhaps natural, the string section still surpasses the brass, but the whole was well-integrated and woven into an impressive balance of tone by Mr. Johnson's accurate beat and fine reading of the scores.

In first performance here were the Six Epigraphes Antiques of Debussy, scored by Ernest Ansermet; Aaron Copland's Letter from Home, with an undertone of the wide prairie; Bernard Rogers' Amphitryon, a work of attractive orchestra texture, and the ovation-winning composition of the evening, Of New Horizons, by Ulysses Kay, which possesses atmosphere and interesting color. The concert commenced with an excellent rendition of Ernest Bloch's Suite Symphonique and closed with the climactic suite from Mathis der Maler, of Hindemith. M. C.

Foss' Song of Songs Introduced by Bostonians

For the fourth pair of concerts by the Boston Symphony Orchestra on March 12 and 15, Dr. Koussevitzky again chose programs which featured contemporary music. The only standard work of the repertoire played at both concerts was Rachmaninoff's Symphony No. 3 in A minor, which Koussevitzky gave in all its tonal splendor, melancholy restraint, and grandeur.

Both concerts also offered Lukas Foss' latest opus, The Song of Songs his Second Biblical Solo Cantata for Soprano and Orchestra. As far as can be judged on first hearing the work superbly interpreted vocally and interpretatively by Ellabelle Davis (for whom it was written upon a commission of the League of Composers) is impressive. It has a bucolic atmosphere stressed by the scoring, which uses woodwinds extensively. There are strong ties to synagogal melodic idiom noticeable, and all through the work a strong inner affinity between the spirit of the words and the music. The novelty was received with an ovation in which the composer shared with his interpreters.

The last number on Wednesday's program was Martinu's rhythmically and melodically beguiling Concerto Grosso for Chamber Orchestra, which had a hearing here by the Bostonians earlier in the season.

Saturday's bill closed with Stravinsky's monumental Symphonie de Psaumes for chorus and orchestra, in a searching performance. The chorus of the Harvard Glee Club and Radcliffe Choral Society (trained by G. Wallace Woodworth), took over the vocal assignment. A grateful audience celebrated the orchestra and Dr. Koussevitzky to the hilt, for their faithful championship of contemporary music. H. W. L.

Stokowski Leads French List

Leopold Stokowski, conducting the Philharmonic Orchestra on March 13, had devised an ingenious program. He gave two transcriptions of his own of Fête-Dieu à Seville by Albeniz and Debussy's Soirée dans Grenade both piano pieces originally. Ravel's La Valse was interpreted in a monumental style not at all with the eye on luscious and sensuous effects, but on the rhythmical sweep of the score. A first performance here was given of Oliver Messiaen's Hymne pour Grand Orchestra. This composer's language has a sweeping melodic line, contrasted with a colorful and shifting harmonic background. It was magnificently played.

Robert Casadesus played the solo part in D'Indy's Symphony on a French Mountain Song with all the sensitiveness and finesse of his great artistry, giving this delicate work the necessary charm and bigness as well. In César Franck's Symphonic Variations, he showed himself also as the large-styled virtuoso who did not miss an opportunity to contribute a victorious reading. An ovation followed. H. W. L.

Francescatti with Philadelphians

The Philadelphia Orchestra at its concert on March 18 devoted the first half of the program to Beethoven. Eugene Ormandy led a reading of the Egmont Overture which stressed the lyric elements of the score more than its heroic aspects. Enthusiastically feted for his reading of the Violin Concerto, Zino Francescatti knew how to captivate his audience with his playing, distinguished by a technique which always is the servant of the music and by a marked musicality. The audience was deeply moved.

After intermission Kent Kennan's Andante for Solo Oboe and Small Orchestra was done with John de Lancie as the magnificent soloist. The piece is a simple lyrical evocation, a tuneful eclogue which juxtaposes the solo instrument with an orchestra treated with the delicacy of a Debussy score. As a finale, Ormandy and his orchestra offered a superb performance of Hindemith's Nobilissima Visione. H. W. L.

Heifetz Again

Jascha Heifetz gave another New York recital on March 5 and drew another capacity house, with many sitting on the stage. The potent spell of this artist was exerted in the Vivaldi-Busch Suite (A major), the Brahms Sonata in D minor, Intermezzo from Goossens' Sonata No. 2, Havanaise (Saint-Saens), the Bach Chaconne for violin alone, the Bizet-Waxman "Carmen" Fantasy and an American group—Florida Nightsong (Susan Dyer), Cod Liver 'Ile from Alan Shulman's Suite on American Folk Songs, Prelude No. 3 (Frederick Jacobi), Banjo and Fiddle (William Kroll). M. L. S.

Albert Brusilow's Violin Program

Albert Brusilow on March 7 appeared in a violin recital of sizeable proportions. Handel's Sonata No. 4, in D major, opened the program with compelling austerity and the Spohr Eighth Concerto (in the form of a Lyric Scene) upheld this classical level. The unaccompanied Reger Chaconne, Op. 117, No. 4, was triumphant in execution, and the Paganini-Wilhelmj D major Concerto a fine pyrotechnical display. Saint-Saens and Sarasate works concluded the list. Bernard Franck, at the piano, well earned his share of the profuse applause. T. P.

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New York Times, Feb. 27, 1946

". . . turned out to be one among a few young artists who believe that the music rather than the performer is the important thing . . . he has everything in his favor; a clean and sure technique; a vital rhythmic sense, and a reasonably wide dynamic scope."

Chicago Sun, Jan. 26, 1946

"He gets about over the keys easily and accurately, and when the passage demands it, with bright speed."

New York Herald Tribune, Feb. 27, 1946

HOW SOME AIR PROGRAMS AID THE CHILD

By KENNETH J. BEEBE,

President of American Schools and Colleges Association

We know that radio influences the adults of America. Its "commercials" reputedly send them scurrying out to buy toothpaste, breakfast foods and a host of other items. Its commentators mold their political thinking. Its comedians provide "gag" lines that are repeated the length and breadth of the country. A popular song has every American imploring Richard to open that door!

Radio has a definite effect upon children, too. That's a problem which cannot be treated lightly. Radio's responsibility toward American youth is the responsibility to the America of the future.

The School Advisory Committee of our Association has made exhaustive studies of the subject and recently submitted a proposal which we, in turn, passed on to the 800 private schools and colleges that are members of our organization, since our principal function is to render free educational advice in all age groups.

Radio for School Study?

We have arrived at the conclusion that radio, as an educational medium, must be included in the curriculum of elementary schools. Just as most schools have supplementary *reading* assignments, we have urged our members to institute the practice of assigning supplementary *radio listening* assignments to students. We recognize that radio can be a powerful force in inculcating ideas of tolerance, culture and good citizenship. We recommend those programs which best serve this purpose.

The following examples of the type of broadcasts we suggested as "required listening":

Educational Programs: **It's Up to Youth, CBS School of the Air, NBC University of the Air.**
Musical Programs: **NBC Symphony, RCA Victor Show, Highways in Melody.**
Children's Programs: **Superman, Let's Pretend.**
Comedy Programs: **Alan Young Show, Aldrich Family, Date With Judy.**
Quiz Programs: **Quiz Kids, Twenty Questions.**

Superman Spreads Tolerance

The outstanding program on the air for children, in our opinion, is Mutual's Superman series. We commend producer Robert Maxwell and his associates for introducing, about a year ago, the new story lines with excellent special pleading against intolerance and bigotry. These crusades, coupled with exciting entertainment, have a sound influence upon youth and provide a splendid illustration of how radio can discharge its responsibility to the community.

Operating along similar lines, but with a different pattern, is It's Up to Youth, which is becoming increasingly popular. It attracts its juvenile audience by providing the opportunity to identify itself with the youthful participants in serious discussions.

Some Musical Broadcasts

In the field of music, the NBC Symphony broadcasts are truly distinguished and maintain high standards in introducing children to musical masters. Of course, the music may be somewhat heavy to the uninitiated at times, yet, in the main, we believe this program accomplishes its purpose.

The Sunday afternoon RCA-Victor show with Robert Merrill and Paul Lavalle's Highways in Melody, are two musical shows which may be more valuable along these lines. They accomplish the same purpose of bringing serious music to children while holding their attention with popular and semi-classical selections.

Comedy May Be Wholesome

As to the comedy programs, all three recommended are presented with the highest degree of good taste and are extremely amusing. The Alan Young show may be more attractive to juveniles that the others since Young made his debut in the movies. Recognizability of a personality is a potent factor in the enjoyment of entertainment.

Both recommended quiz shows cannot fail to raise the standards of children. They are solid fun and educational at the same time.

I must make it clear that our organization does not insist that more programs of a public service nature for children must be put on the air. While this would be desirable, of course, much can be accomplished by the existing programs.

There are many broadcasts for youngsters today which ignore their educational potentialities. Let them learn from the broadcasts referred to above—it is possible to entertain and accomplish worthwhile motives simultaneously. I understand they have unusually high Hooper ratings. And isn't that a major objective in radio?

PAUL LAVALLE REHEARSES WITH ELIZABETH PASTOR, young concert pianist, who appeared with him as concert soloist on the Cities Service "Highways in Melody" program. Lavalle is currently sponsoring a $1500 musical scholarship administered by the National Federation of Music Clubs. (NBC Photo.)

TEACHING TOLERANCE. The National Conference of Christians and Jews is one of many organizations which has honored the Superman radio show (Monday through Friday, 5:15 p.m., EST, MBS) for its magnificent campaign against racial intolerance and bigotry. Here, Dr. Willard Johnson (left), vice-president of the Conference, presents a Citation of Distinguished Merit to Bud Collyer (center), who plays the role of Superman, and Alan Ducovny (right), director of the broadcasts. (Harold Stein Photo.)

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Gigue from French Suite in G	Bach
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Circus Suite	Turina
Bird Sermon	Liszt
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Fireworks	Debussy
Rondo Capriccioso	Mendelssohn

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Piano recitals are not always musical events, but the one given by Marion Hall was sufficiently out of the beaten path of such observances, both in matter and manner, to rank high in interest and sheer musical quality . . . a pianist of outstanding musical sensitivity . . . has a musical intuitiveness of quite individual quality . . . fine interpretative talent . . . five Scarlatti sonatas which not only sparkled in the traditional manner but discovered a penetrating depth of feeling not ordinarily associated with this composer. Brahms' C major sonata . . . read with an authority and enthusiasm that kindled a hearty response in her audience.

Albert Goldberg, Chicago Tribune

Marion Hall Displays High Talent in Recital

Marion Hall . . . manifested a talent which rose superior to mere technical command of the keyboard. She showed taste and a sense of refinement and imaginativeness in pieces by Chopin, and was able to evoke breadth and vigor of style in the C major sonata by Brahms . . . a beautiful and delicate interpretation of five of the sonatas by Scarlatti . . . the C major sonata by Brahms . . . filled with breadth and dignity, was at the same time imbued with the spirit of romance. Both these qualities were evident in Miss Hall's performance . . . She not only set forth an effective program, but played much of it with brilliance.

Felix Borowski, Chicago Sun

Roosevelt College School of Music, 2185 Wabash, Chicago, Ill.

PIPE DREAMS

WHAT A CRITIC WOULD LIKE TO HEAR IN BROADCASTS

By FRANCIS D. PERKINS,
Music Editor, New York Herald Tribune

Two years ago, as a T-3 in the Psychological Warfare group which was manning the radio station at Luxembourg, I had the pleasant job of producing an hour of recorded symphonic music every evening. This was my nearest approach to hearing just what I liked on the radio. But there were some limitations. Our supply of records was large, but had its gaps, and quite a few discs were in poor condition.

Then, as one of the objectives of this program was to induce German listeners to hear our other offerings, we had to give thought to what might best please their tastes. Also, for various reasons, certain works, including those of the two Richards, Wagner and Strauss, were banned, as well as recordings of other music by Nazi or Nazi-sympathizing artists and organizations. Besides, there was the inevitable time element.

The moral of this might be that, even under the best available circumstances, no radio listener is likely to be in a position to hear exactly what he wants, any more than a subscriber to a symphony orchestra is likely to find entirely unalloyed satisfaction in the most intelligently and representatively arranged series of programs.

But there is nothing to stop him from pleasing pipe dreams on the subject and, while recognizing inevitable factors preventing their realization, to disregard these as he develops his dreams. Those which the Musical Courier has kindly permitted me to air are conditioned by the fact that, as a professional reviewer, I must attend about 300 musical events each year, and hear the favorite works in the various repertoires unusually often. Therefore what, in most cases, I should most like to hear over the radio is music which I seldom or never hear in the concert hall or opera house. I would also welcome a set-up in which there is a fairly constant supply of serious music available during the day or evening—I am not familiar with the details of the British Broadcasting Corporation's "Third Program," but have heard that it marks a long step in that direction.

Concerning Specialized Audiences

Let us assume, however, that such a permanent special set of programs for a specialized radio audience is not feasible here, at least for the time being. But could something be done towards increasing the present supply, or at least providing a more even distribution?

In the releases received by the Herald Tribune's music department from the NBC, CBS and ABC for the week beginning March 16, thirty-four programs were listed. Fifteen of these were entirely or mainly devoted to serious music. Seven of them were scheduled for Sunday, four for Saturday, two for Tuesday and one apiece for Wednesday and Thursday—which means a week-end feast, and relatively scant fare during the rest of the week. One should not, of course, overlook the importance and value of the constant supply of recorded programs furnished by stations such as WQXR or WNYC.

The Time Element

A number of our major radio series are broadcasts of concert halls or stage performances, and these, naturally, are concentrated in the regular music season—roughly speaking, October through April. Even in series presented exclusively for radio audiences, there is, or at least has been, a tendency to lighten the programs to a certain extent in the spring and summer. This may, at least so far as the favorite vacation months are concerned, be due to a belief that even the most musically-minded radio fans prefer to avoid the effort, at such times, of listening to music which calls for a certain attentive concentration to be duly appreciated. But, for some of us, would not a vacation be just the time when, not tired by the demands of our regular jobs, we could listen with the most vividness and freshness?

There are, of course, exceptions to this policy of lightening summer programs—I may well have forgotten several important ones. In suggesting a greater supply of serious music in the months when public concerts are fewest, I have my purely personal reasons, in that the most interesting radio programs often occur at times when I have the least opportunity to listen to them. But the assiduous non-professional concert and opera goer, the music lover who, far from concert hall or opera house, listens to all the principal musical radio series might also welcome a greater degree of substantial music in the programs offered from May through September.

CRITIC PERKINS AS A SERGEANT IN WORLD WAR II.
He is shown in England during his activity with the Fourth Mobile Radio Broadcasting Company. He served in both World Wars.

Some Possible Series . . .

To dream on, I would like to outline a few tentative ideas about types of programs and series which might be interesting supplements to the present supply of radio music. One such series might be devoted to complete performances of operas of the variously remote past which are seldom, if ever, performed or broadcast here, but which have more than a merely historical interest.

Another might present significant operas composed within this century which are not likely to be presented in the near future by existing American companies. Familiar operas are supplied by the Metropolitan's Saturday afternoons—but I would welcome more complete broadcasts of the standard Italian operas under Arturo Toscanini's direction. Judging by the NBC broadcasts of La Boheme and La Traviata, this would be an invaluable part of a music lover's experience and, in view of Mr. Toscanini's age, one that probably will not be available for many more years.

In the orchestral field, there might be a similar series, presenting important works of the past or present which, for one reason or another, are seldom or never performed in the concert halls, or in radio programs which originate there. Similar programs, introducing contemporary works or reviving valuable, but rarely performed earlier works might be suggested in the field of chamber music, and in other categories.

As to Modern Works

Accompanied by additional clouds of pipe smoke, one might also talk about series giving a comprehensive view of the work of the most significant modern composers, American or foreign, or surveys of the musical literature in different fields—the FM station, WABF, is presenting something of this kind in its recently inaugurated series of works for viola and piano. All this, indeed, should not be taken to imply that nothing has yet been done in this direction.

These objectives probably can best be realized by series presented exclusively for the radio. In those originating in the concert halls, local conditions and requirements must be considered, and even when a major symphony concert orchestra gives a radio program, its programs are likely to be taken from what it has presented in its recent regular concerts.

But to go into details would exhaust the space of an entire issue of the Musical Courier, as well as the patience of its readers. As for practical details, including sponsorship? That is the beauty of dreaming; one does not have to bother about them.

Francis D. Perkins was born in Boston on Nov. 18, 1897. He attended the Country Day School for Boys of Boston, Trinity College, Cambridge, England, and Harvard University, graduating in 1918 (as a member of the class of 1919). His formal musical training was obtained at the New England Conservatory of Music, Boston (six years of piano study, one of solfeggio); informally, it began with the Boston Symphony Orchestra's concerts under Max Fiedler and Karl Muck.

He enlisted in the Army in June, 1918, and saw overseas service for nine months, most of the time as a sergeant in intelligence service in Bordeaux. In 1919, he joined the New York Tribune (Herald Tribune since 1924) as exchange editor; began to work for the music department on the side in 1920, and became a regular member in 1922. He has been associated with that department ever since, as assistant music critic, acting music critic (1939-'40) and, since 1940, as music editor. He was drafted into the Army in 1942, serving first in an anti-aircraft battery in the United States, and then in Europe with the Fourth Mobile Radio Broadcasting Company. He married the English pianist, Joan Lloyd, in September, 1945.

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N. Y. Concerts

(*Continued from page* 13)

American Male Chorus Introduced

The American Male Chorus, an organization of some thirty veterans, led by Lewis Bullock, made their New York debut on Saturday afternoon, March 8, with impressive success. Still in their uniform, and with occasional solo passages, they sang, in addition to a most stirring National Anthem, such widely different offerings as Spirituals, Palestrina, operetta selections and other offerings, including the Russian Song of the Meadowland. Not only are their voices fine, individually and well concerted, but their feeling is excellent, and the results are something that reaches below the surface. A worth while career should be theirs. T. P.

Simon Barere Hailed

Simon Barere's brilliant playing excited such enthusiastic response in his audience on March 9 that only the dimming of the house lights after his fourth encore could force the many diehards to go home. He presented a Chopin-Liszt program which called upon all his resources of virtuosity and interpretation. The Chopin Nocturne in D flat major and the Liszt Funerailles were among the examples proving conclusively that Mr. Barere's technical resources are among the finest of our day. A. L.

Jeritza and Orchestra Give Benefit Concert

Surrounded by floral tributes which filled the stage and feted by the thunderous applause of her admirers, Maria Jeritza gave a recital as a benefit for the Bethlehem Day Nursery on March 11. Accompanied by an orchestra of 65 members of the New York Philharmonic Orchestra under the baton of Wolfgang Martin, she offered Lieder by Schubert and Mahler, Isolde's Liebestod from Wagner's Tristan und Isolde, and with Ralph Telasko assisting the duet between Salome and Jochanaan from the opera by Richard Strauss. She closed the concert with the final scene from the same opera. The orchestra contributed Weber's Freischuetz Overture, Wagner's Siegfried Idyll and the Dance of the Seven Veils from Salome. H. W. L.

Firkusny Plays Schumann Fantasy

For his program on March 14, the Czech pianist Rudolf Firkusny played two Bach-Busoni Chorale-Preludes, Mozart's Variations on the air of Duport, three unfamiliar pieces by Schubert, the Schumann Fantasy, Debussy's Reflets dans l'eau, and a first performance of April Preludes by Vitezslava Kapralova, a young Czech girl who died during the German occupation. Though the Mozart was played with delicacy and the Schubert with a wide range of tonal color, it was in the great Schumann Fantasy that Mr. Firkusny showed his superior pianism. The lyrical sections were set forth with warmth, and a distinct feeling of the poetic nature of the work. In the vigorous parts there was spirit and great volumes of sound, but never noise, and there was rare technical accuracy in the most prohibitive passages. The first hearing of April Preludes showed no great originality, though the work was pianistic and pleasant. There was an enthusiastic audience and many encores were given. R. K.

Jewish Music Festival

The Seventh Jewish Music Festival was presented by Jacob J. Weinberg on March 15. On the program were the United Temple Chorus, the "Y" Choral Association, the Jewish National Workers Alliance with the Hazomir Choral Society of Waterbury, Conn., and the Kinor Symphony. The Symphony, with Siegfried Landau conducting played with commendable clarity and achieved results expected of more mature organizations. The choral groups were led by Isidore Freed, A. W. Binder and Leo Low in succession, and the soloists were Arthur Wolfson, baritone and Emanuel Rosenberg, tenor.

An outstanding feature was the magnetic personality of the soprano Emma Schaver, who sang Hebrew and Yiddish songs originating in the concentration and DP camps poignantly. As the final group had to be omitted, the Lapson Dancers never got a chance to display their talents. A capacity audience applauded to the echo. L. J. G.

Borovsky in Classic List

One of the sterling pianists of the day, Alexander Borovsky, held the boards on March 17, displaying his keyboard art in the Bach-Liszt Organ Preludes and Fugue in A minor and Two Preludes and Fugues from the Well-tempered Clavichord, Book II; the Thirty-two Variations of Beethoven; Chopin's Sonata in B flat minor; and shorter numbers of Messiaen, Prokofieff, Rachmaninoff and Liszt. Mr. Borovsky's playing has the elements of a thoroughly satisfying musical experience. Deep and sensitive feeling is expressed through a thoroughly developed technic. Perhaps his most outstanding number was the Chopin sonata, with its full use of the resources of the piano. D. B.

Jerome Rappaport Plays

Jerome Rappaport returned to the metropolitan scene with his New York recital, March 19. Beginning with the Beethoven Sonata in D minor, the Variations and Fugue on a theme of Handel's by Brahms, the pianist revealed that his technical skill and selective musicianship retains a high standard. In the Chopin numbers, Ballade in E major, Nocturne in E minor, Ballade in G minor, delightful coloring and tonal beauty were at variance with a somewhat excitable delivery, which rushed the rhythmic figures and several of the more thrilling climactic passages. At will, Mr. Rappaport seemed to possess necessary control, finesse and the ability to spin lyric measures with ease and assurance. Final compositions played were Le Gibet, by Ravel, and Sonatina in C sharp minor by Beryl Rubinstein. M. C.

(*Continued on page* 34)

BMI...

Sharing a Debt

Broadcast Music, Inc. and the broadcasters of the nation—1,460 of them to date—who are served by BMI are indebted to the creators of American music—the composers, songwriters, publishers, and all who share in the enormous task of providing music for the people.

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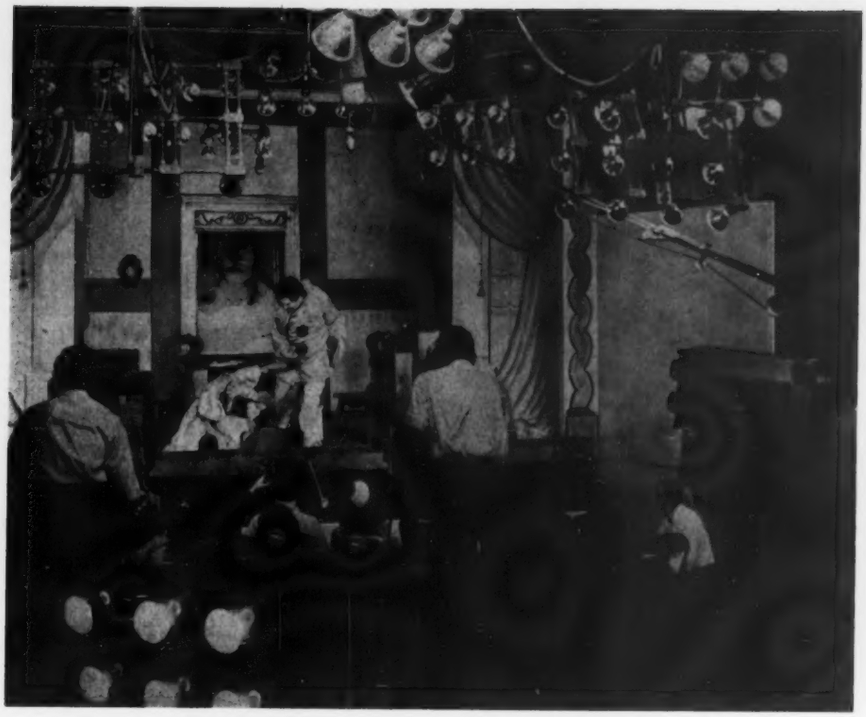

WHEN VIDEO GOES TO THE OPERA

HERBERT GRAF

A SCENE FROM PAGLIACCI TELEVISED AT THE NBC STUDIOS. (NBC Photo.)

By DR. HERBERT GRAF,
Stage Director, Metropolitan Opera; Director of Operatic Television Production for NBC

The amazing development of music in general, and opera in particular, in this countyr during recent years has taken its logical course by building up the musical forces first.

America has now the finest orchestras in the world and in the operatic field it has begun, in addition to the importation of the ebst foreign singers, to train its artists.

At the same time, it has begun to abandon star effects in opera in the interests of the works themselves by stressing ensemble work. The justice of this is proved by the success of Mozart's Marriage of Figaro at the Metropolitan, of Richard Strauss' Ariadne auf Naxos at the New York City Center and many other recent performances.

The next step, after securing the musical quality of opera performances is for the improvement of its scenic standards. It is no secret that America in this respect lags sadly behind the standards of production found in many of the leading operatic stages of Europe and the Teatro Colon in Buenos Aires.

Radio and recordings were of decisive help in winning millions of new friends for opera, but these media cannot be considered a full substitute for operatic performances, for they omit one essential aspect—the visual. Motion pictures have opened up new vistas for opera, but thus far have not made full use of these possibilities. It is rather the newest member in the family of electronics, television, which promises the most realistic opportunities for an immediate influence upon opera.

It is generally little known how far the present technical possibilities for televising opera in America have actually advanced. For the telecasting of opera has been stopped by two obstacles —namely, Petrillo's ban on instrumental music in this medium, which has been in effect for two years, and the still small number of television sets. The latter dearth offers little inducement to commercial sponsors and television companies to afford the comparatively high expenses of an opera television performance at the present time.

Judging from my experience at the NBC Television, where I produced a number of operatic shows, such as condensed versions of Carmen, Pagliacci, and scenes from La Boheme and Barber of Seville, it is clear to me that opera in a wider sense—meaning its full range from Carmen and Travata to Porgy and Bess, and Street Scene—is certain to be a "natural" for television.

Two Types of Telecasts

Two types of operatic telecasts will probably be used in the future—(1) those directly from the theatre, which for reasons of authenticity and prestige will always be attractive; (2) special operatic telecasts from the studio.

I believe that the latter will be more satisfactory from an artistic point of view as they can be arranged and staged for the special technical conditions of television. In this respect, better casting (as to the appearance and acting of the singers) is possible, for in many cases, smaller voices can be used for the microphone and pre-recording can be employed in cases when musical difficulties in the legitimate opera make good acting nearly impossible. In this way, one can obtain a greater reality of action and better musical performance at the same time.

The fascinating medium of the close-ups will offer another valuable help in making opera more real. As in the films, it is touching to see faces of two lovers looking into each other's eyes or to see how Rudolph finds Mimi's little hand before starting his aria, "Che Gelida Manina."

On the other hand, greater showmanship can be achieved in the staging of scenic backgrounds and mass effects by using slides and film. For instance, for the chorus scenes at the beginning of the last act of Carmen, I used stock shots of the crowd arriving before and waiting within the bullfight arena, while the original music was sung.

As to Translations . . .

Televised opera offers a new field for translations of the repertoire operas, and this again will enhance the musical drama.

Contrary to general opinion, operatic books for the most part are far from foolish, being based in many cases on famous original stories—for instance, the libretto of Carmen on the novel by Merimée, Boheme on Murger; Faust and Mignon on Goethe; Manon on Provost; Traviata on Dumas; The Barber of Seville and Marriage of Figaro on Beaumarchais; Rigoletto on Victor Hugo; Tosca on Sardou; Otello, Romeo, and Falstaff on Shakespeare; Eugen Onegin on Pushkin, and so on to Hoffmannsthal's masterful libretto for Richard Strauss' Rosenkavalier, Gershwin's Porgy and Bess, and Weill's Street Scene.

New Scores Needed, Too

However, while there are certain dangers involved in television "adaptations" of the old operas, if these are not handled by experts thoroughly familiar with its inherent style of words and composition, a wider field seems to open up for new operas especially written for television.

This will give a welcome opportunity for the modern writers and composers, who at present have no outlet for their work in the legitimate operatic field.

Furthermore, the organization of stock companies or the support of local companies working for television stations will be needed for the detailed rehearsals of a television show, which cannot be done like a radio show in a short time and by reading, but has to be memorized and rehearsed for a long time. In this way, television could offer a most valuable help for small opera companies.

Just as radio and recording have helped in the popularization of concert music and musical interest in opera, television will prove to be a decisive medium in presenting opera with its full musical and dramatic significance to the American public.

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Steinberg, Orchestra Builder, Has Versatile Career

William Steinberg, conductor and musical director of the Buffalo Philharmonic Orchestra, is a born leader—a fact confirmed by such of his playmates in his native Cologne as this writer had the pleasure to meet. He was ringleader in many of the mischievous deeds boys commit as they feel their strength grow, but he also was the center of a group of youngsters burningly interested in music. He was then already a fine pianist, endowed with a musical memory which enabled him to play a considerable repertoire of the piano literature when many other boys his age were reading detective stories.

It was a foregone conclusion that music had to be his profession, and as a very young man we find Steinberg assistant to Otto Klemperer, then music director of the Cologne Opera. From there his career took a meteoric ascent. At 25 he found himself first conductor of the German Theatre in Prague, where besides operatic performances, the regular series of Philharmonic Concerts of the Opera Orchestra were a focal point of the musical life of this important art-center.

Early Successes

When the Music Director of the Prague Opera House and Orchestra, the late conductor and composer Alexander von Zemlinsky, left his post, Steinberg was unanimously chosen to succeed him. In the following two years the youthful maestro, then 27 years old, caught the attention of the international music world, with the result that he was invited to conduct at the State Opera in Berlin as regular guest conductor.

In 1929 he was chosen music director of one of the then leading European opera houses in Frankfort, a position that included appearances as conductor of the famous Museum Concerts, which had as guest conductors Willem Mengelberg, Furtwaengler, Kleiber, Klemperer, and others. One of the most prominent first performances given under Steinberg's aegis in these years was the world premiere of Arnold Schoenberg's opera Von Heute auf Morgen.

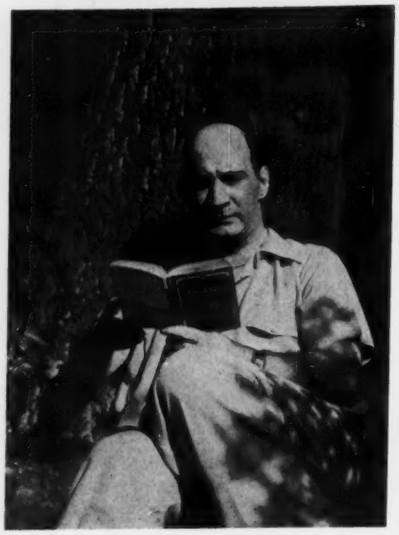
Journey to Other Lands

Then Hitler came to power and for Steinberg years of wandering started. Upon the invitation of Bronislaw Huberman he was called to Palestine to organize and train the Palestine Philharmonic Orchestra, a duty he successfully performed until he was called by Toscanini to America, where now, as a proud American citizen, he heads the Buffalo Philharmonic Orchestra.

Before taking the Buffalo assignment, Steinberg had made a place for himself on the musical stage of this nation. In 1944 he conducted with the San Francisco Opera Company (Gaetano Merola, manager) a memorable performance of Verdi's Falstaff, and since then he has been a regular conductor of this organization. Ballo in Maschera, Faust, Tristan, Walküre, Don Giovanni, Marriage of Figaro, Lohengrin have enjoyed his recreative and imaginative leadership, and for the season 1947, Falstaff, two Wagnerian operas and one by Mozart have been scheduled as his assignments.

To Revisit Latin America

Sandwiched between his operatic appearances in San Francisco and the Buffalo season are tours of South America, where Steinberg conducted eight concerts in Rio de Janeiro in 1946. For 1947 another extended tour has been arranged which will bring him back to Rio, and introduce him to audiences in Buenos Aires, Santiago de Chile, and Lima, Peru. On his trip back he is slated to conduct opera again in Mexico City, where in 1945 he introduced Tristan and Walküre to Mexican audiences with much success.



ONE AVOCATION
of William Steinberg is reading—and collecting rare editions.

Last summer Steinberg took time out to conduct the music for MGM's film, Song of Love. This screen version of the life of Robert Schumann—in which Katharine Hepburn takes Clara Schumann's role and Paul Henreid that of Robert Schumann—is said to be the first attempt to use original music in films in its entirety. The Brahms First Symphony, Schumann's Faust music (employing a chorus of 150 adults and 40 children), Liszt's E flat major Piano Concerto and the Schumann Piano Concerto, with Artur Rubinstein as soloist, make up the score for this production.

But Steinberg's chief interest belongs to his Buffalo Philharmonic Orchestra. Here he feels he can contribute most to the musical life of his adopted country. For the season 1946 he engaged 30 new players, hand-picked from all over the U.S.A. The average age of the orchestra is 23 to 24 years of age, and many prominent players have become members of the reorganized orchestra. Stravinsky, who took over a concert this season, praised their sensitivity and technical skill in playing his difficult compositions under his baton.

Chorus Added; Novelties Given

The orchestra's range of works is greatly increased by the untiring effort of Cameron Baird, an ardent music-lover and enthusiastic sponsor of the Buffalo orchestra who has taken upon himself the task to train a first rate chorus of 200 members. With this choral ensemble Steinberg performed Verdi's Requiem and Mendelssohn's unabridged Midsummer Night's Dream music, with the women's chorus and with actors taking over the spoken parts. This was a premiere for Buffalo, as it had been for New York, where Steinberg did the same work in 1941 with the NBC orchestra.

Among this season's outstanding events should be mentioned the performance of Mahler's Lied von der Erde in English and that of Adolf Busch's Three Etudes for orchestra, dedicated to Mr. Steinberg. The Buffalonians will go on an extended tour of neighboring cities and to Canada, where a concert in Toronto will culminate their travels.

Musicraft invited Steinberg and his orchestra to record their performance of Shostakovitch's Seventh Symphony, premiered in Buffalo during the 1946 season.

Steinberg by now has conducted 16 different orchestras on this continent, among others the NBC orchestra, the New York Philharmonic, the Philadelphia, Minneapolis, Chicago, Los Angeles and Detroit Symphonies.

DR. HENRY W. LEVINGER.

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Eidus and Mannino Join Consolidated Concerts

Arnold Eidus, 23-year-old American pianist, and Franco Mannino, 22-year-old Italian pianist, have been added to the roster of Consolidated Concerts Corporation, George Engles, president, has announced.

Eidus won the Jacques Thibaud International Competition for Violinists in Paris last December. Subsequently he made an extensive European tour, appearing as guest soloist with the Colonne and Conservatoire Orchestras of Paris, the Royal Philharmonic and National Symphony of London, Vienna Philharmonic, Budapest Philharmonic, Conservatoire Orchestras of Antwerp and Brussels and Monte Carlo Orchestre de l'Opera. He will return to the United States in April.

Franco Mannino, graduate of Santa Cecilia Academy in Rome, made his debut in that city in 1941 and shortly afterwards appeared with orchestra under Bernardino Molinari at the Augusteo. Thereafter, except for a period when he was forced by the Germans to abandon his career temporarily, he appeared with the major symphony orchestras of Italy and gave numerous recitals. His American recital debut took place last winter.

Hephzibah and Yehudi Menuhin Give Concert at "Met"

Hephzibah and Yehudi Menuhin, the famous sister and brother team, were heard in a violin-piano sonata recital at the Metropolitan Opera House on March 16. An enthusiastic audience of about 3,500 greeted the artists, who had not been heard together for the past 10 years. In Mozart's Sonata in B flat Major, Brahms' Sonata No. 3 in D minor, Op. 108, and Beethoven's "Kreutzer" Sonata, they reaffirmed their outstanding artistry and musicianship. The works received an interpretation which was orthodox in that it conveyed the music as written by the composer. It was faithful, unassuming and musicianly, without quest for unwarranted brilliancy. Their selfless devotion was rewarded with thunderous applause by an audience which would not leave until the artists had consented to play as an encore the last movement from Mozart's Violin Sonata in A major.

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New Singers for N. Y. City Opera Company

Several additions to the New York City Opera Company have been announced by Laszlo Halasz, artistic and music director, for its three weeks' Spring season at the New York Center of Music and Drama. In the opening performance of Strauss' Ariadne auf Naxos on April 6, Margit Bokor will sing the role of the Composer, and Virginia Haskins will be heard as Zerbinetta. Ella Flesch will have the title role. Other works announced are La Traviata, Carmen, Cavalleria Rusticana, Pagliacci, Madama Butterfly and Rigoletto.

Two novelties are announced for the series—Richard Strauss' Salome (April 16), with Brenda Lewis in the title role (Margit Bokor also to sing it later), Frederick Jagel as Herod, Theresa Gerson as Herodias, Ralph Herbert as Jachanaan, Rosalind Nadell as the Page, and William Horne as Narraboth, and Giordano's Andrea Chenier. (April 9), with cast headed by Vivian Della Chiesa, Enzo Mascherini and Irwin Dillon.

Among the singers to be heard are Dorothy Sarnoff, Camilla Williams, Winifred Heidt, Rosalind Nadell, Eugene Conley, William Horne, Nathaniel Sprinzena, Ralph Herbert, Giulio Gari, James Pease, Gean Greenwell and Enzo Mascherini. Donald Richards, now playing a leading role in Finian's Rainbow will sing Silvio in Pagliacci on April 20.

Other members of the company include Leonore Portnoy, Brenda Lewis, Lydia Edwards, Mary Kreste, Vasso Argyris, Alan Stewart, Irwin Dillon, Arthur Newman, Grant Garnell, Giuseppe Valdengo, Paul Dennis, Ann Ayars, Luigi Infantino.

Stewart Guest Conductor in Houston

BALTIMORE, MD.—Reginald Stewart, regular conductor of the Baltimore Symphony and director of the Peabody Conservatory, accepted an invitation to conduct the Houston Symphony on March 31 in Houston, Tex.

Switzerland Announces Many Summer Music Events

The Official Information Bureau of Switzerland announces forthcoming musical events in Switzerland. Early in May there will be Cantonal Singing Festival at Thun; May 11-June 1, Basle Art and Music Weeks at Basle; May 20 and 30, piano concerts (Alexander Brailowsky) at Berne; June, July and August, opera, reviews, musicals at the Kursaal at Geneva; June 3, recital of the Zurich Mixed Choir in the Tonhalle at Zurich; June 20, 21 and 22, 21st Narcissus Festival at Montreux, including performances by the Ballet of the Royal Opera of Stockholm, with the French-Swiss Symphony Orchestra, conducted by Paul Kletzki; July, Music Festival, with the Calvet Quartet at Braunwald; July and August, Engadine Music Festival (Sils, Silvaplana, Fex, St. Moritz) in the Upper Engadine, and the William Tell Outdoor Pageant at Interlaken; first half of August, concert week in the Tonhalle at Zurich; Aug. 9-27, International Music Festival Week at Lucerne; end of August and beginning of September, spectacle, Theatre du Chateau in the open air on the Place du Chateau at Lausanne; Sept. 22-Oct. 5, International Music Festival at Geneva; September-November, Fourth Autumn Festival at Vevey (concerts, art expositions, etc.); throughout the year, organ recitals at the Fribourg Cathedral.

Flagstad's Concerts

Kirsten Flagstad will give a New York recital at Carnegie Hall on April 20. Ten recitals are scheduled, beginning with Boston on April 6 and continuing with Chicago, April 11; Louisville, 15; Columbus, 17; the New York appearance; Philadelphia, 22; Charlotte, 27; Richmond, 30; Cleveland, May 2. Before beginning her tour, Mme. Flagstad will visit her daughter, Else (Mrs. Arthur Dusenberry) in Bozeman, Mont.

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RADIO, TELEVISION

By William A. Taylor, *Radio Editor*

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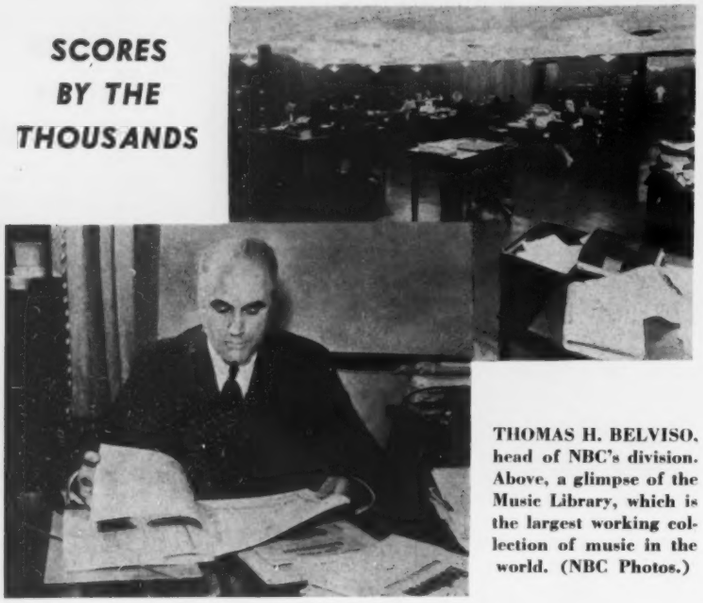

THOMAS H. BELVISO, head of NBC's division. Above, a glimpse of the Music Library, which is the largest working collection of music in the world. (NBC Photos.)

Guardians of Music on the Air

Behind the scenes of the National Broadcasting Company's great network is a department of many important ramifications. It is highly doubtful that radio audiences even suspect it exists, if they have ever considered such matters at all. This is the department known as the Music Library division, whose manager, Thomas H. Belviso, and his large staff of arrangers, composers, librarians, program and copyright experts go about their daily tasks of guiding and guarding every note that enters the NBC microphones.

This department integrates not only the music library, but the composing rights unit. It oversees composing, arranging, music rights clearance; program building, and acceptance of lyrics conforming to NBC's music policy. The purchasing of music alone by this department runs into a lot of dollars. Important functions are the "duplication" policy, determining how many times music numbers are to be performed; the composing and selection of the type of music for dramatic broadcasts, which range from one to as many as ten or twelve a week.

Regardless of the nature of a program heard on the network, if music is used in any way or form, every bar must first clear the copyright rights without any questionable "strings" being attached.

Not only does melodic program building call for the greatest caution on the air-waves; the creation of music as well is important. Performing rights are given as careful an acid test when arrangements are scored. Every combination of notes from the latest Shostakovich symphony to the sound effects from a musical automobile horn must "clear" through the music department before being scheduled! Besides there are countless queries from agencies, clients and affiliated stations.

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But the music department is concerned not only with strictly musical programs. Even on news, drama, talks, and variety shows, music is literally in the air. There's background music, theme music, mood music, and "bridge music," the latter being short musical scores which link the changes of sequence or program action, so that listeners can follow plot transition.

When a parade passes a "mike," for example, the blare of trumpets and the beat of the drum yields a much-desired effect. But you can bet your bottom dollar that before the drum major's stick is twirled in the air, his repertoire has been checked and approved by the NBC music staff! And at a college game, when the band adds a nostalgic glow to the play-by-play broadcast, you can be doubly sure that selections entering the "mike" have already been cleared by Belviso's department. Hence, the music division of NBC is a blend of creative, legal and diplomatic functions.

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There are over one million selections in NBC's music library. It is said to be the largest working collection in the world, serving multiple assignments for all branches of the network, including television, international short-wave and radio recording.

Many original compositions are born in this department Several script shows, for example, utilize customed tailored scores, and there is also call for special scores on semi-news programs.

Belviso says that the complexion of radio music follows the trend of world events. In his quest for authentic foreign songs, he and his staff check consuls and embassies. And even then they are not content with single opinions. Recommendations are always rechecked. This extra note of care is essential because one country may have more than one national anthem, each representing a political faction. It would be tactless, for instance, for NBC to use a rebel song that had been misrepresented as a foreign national hymn.

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The creation and coordination of the Music Library Division, as it is organized today, has been the accomplishment of Belviso. With a rich background in music from both its artistic and practical aspects, he joined the National Broadcasting Company in April, 1930, as program builder and conductor. Soon he was supervisor of all program building, having charge of the musical content of all programs. In May, 1932, he took over the supervision of the Music Rights Division.

Unquestionably he has constructively altered the development of radio entertainment. Besides the avalanche of duties connected with the business side of music, he has conceived and directed musical scores for NBC's Shakespearean series and the Radio Guild, as well as many other outstanding NBC shows. He is reputed to be one of the country's foremost composers of "mood" music, that special variety of musical art designed to enhance the mood and bridge transitions in dramatic presentations.

Belviso is an "executive musician" in the fullest sense of the word. His unique and special activities have made him a new type of personality created by circumstances indigenous to radio, one who has fused the gap between the artistic and the managerial, to the benefit of both.

Ernest La Prade, composer and author, is director of musical research, and William Paisley, manager of the gargantuan music library.

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Margaret Truman Makes Radio Debut Over ABC

The long heralded debut of songstress Margaret Truman, daughter of President and Mrs. Harry S. Truman, postponed from March 9, was air-waved according to schedule on March 16 over WJZ-ABC's Sunday Evening Hour (8:00 to 9:00 p.m., EST) with the Detroit Symphony Orchestra, conducted by Karl Krueger. Needless to say, the event aroused the curiosity and focused the attention of an estimated fifteen million radio listeners on this particular broadcast of the series.

It can be said that Miss Truman, under the trying ordeal of such an appearance for an inexperienced singer, displayed unusual poise, although her vocal efforts at moments lacked sureness and finish. She opened her group of songs with Padilla's arrangement of Cielito Lindo, with which she had the most success, followed by Charmant Oiseau from David's Pearl of Brazil, and concluded with the familiar Last Rose of Summer.

Miss Truman possesses a pleasing natural lyric soprano voice. She can hardly be considered a coloratura, though she did sing florid passages with passable success. Despite her seven years of vocal study, in her second and third numbers there was sometimes an uncertainty of phrasing, and a lack of tone control, resulting in some off-pitch singing. Even less in evidence was interpretive finesse, without which a singing career is seriously handicapped. However, it may be said that she showed fluency in vocalization and a fairly equalized scale.

Obviously Miss Truman was not yet fully prepared for such an auspicious debut, but perhaps as she gains more technical knowledge and experience, her ambition may be better realized. Her courage in making this highly anticipated appearance was to be applauded.

Stokowski Conducts Strauss Radio Premiere

Metamorphoses, recent work of Richard Strauss, was presented on the air for the first time by Leopold Stokowski when he conducted the CBS-Symphony Orchestra on Invitation to Music, March 19. (CBS, 11:30 p.m., EST) with Ben Hyams as the annotator.

American Theatre Wing Offers Television Courses for Veterans

The American Theatre Wing Professional Training Program for Veterans has established a television department which will offer some of the most comprehensive group of training courses in the field of television today.

With the aid of NBC, ABC, and CBS, the Wing is enabling veterans returning to the entertainment industry to prepare themselves for jobs which might open up in video in the near future. The courses are a development out of the previous terms, and they began when the new term opened, Feb. 24.

The new courses are part of a unit system of related subjects which will characterize other developments in the over-all Wing program. In television, the department required that all enrollees begin with the Television Seminar, which is headed by Harvey Marlow, ABC Producer-Director. Guest lecturers from the CBS and ABC Television staff will give weekly lectures on all phases of television production and students are, in this way, acquainted with television in general.

N. Y. Yankee Baseball Club To Sponsor Symphonic Series

For the first time in music history, a baseball club, the Yankees, is sponsoring music on the air. And instead of music of a popular sort such as you might expect from this tie-up with the sporting fraternity, it's to be a symphonic series, no less! Titled Symphonic Matinee, the recorded series will be beamed daily throughout the 26-week baseball season, beginning Monday, April 26 by WQXR, and will feature the master composers. The idea of the sponsors for the series is part of a plan to emphasize the important place baseball occupies in the American scene.

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NEWS AND REVIEWS

How Spitalny's NBC Hour of Charm Came to Be Created

Featured star of Phil Spitalny's All-Girl Orchestra, The Hour of Charm (WCBS, Suns., 4:30 p.m., EST), Evelyn and Her Magic Violin has gained popularity with radio listeners. This petite, blonde artist was not only the first member of this orchestra; the ensemble was actually built around her and her violin.

Some years ago, when Spitalny happened to be on a busman's holiday in New York, he dropped in at Town Hall to hear a recital given by Evelyn Kaye. He was impressed by the young artist's virtuosity and then and there conceived the idea that an all-girl orchestra could be successfully created. He was persuaded that feminine players could be as good as men musicians, and perhaps better, because of their sensitive and deeper emotional feelings.

With his background in music, Spitalny was in a position to realize the artistic and practical possibilities of such an ensemble. His career as a conductor had begun in Cleveland. He had become known as a leader of symphony, theatre, radio and hotel orchestras. It wasn't very long before the inspiration developed into reality.

Today the All-Girl Orchestra has made music history in its field, becoming an institution on the air-waves for the past eleven years, and making concert appearances throughout the country.

To most artists, being featured on a major radio music series broadcasting once a week (and an average of 52 concert appearances on tour during the season) would seem a pretty full-sized job. Evelyn is not only concertmaster of the Hour of Charm in the usual musical sense, but she assumes the responsibility of keeping 45 girl musicians, ranging in age from 17 to 24, happy and harmonious. This entails settling dress, date, and temperamental problems.

In addition, she finds time to make all her own violin arrangements and those for many of the hymns that close each broadcast of the Hour of Charm, plus four hours' violin practice each day when not on tour, and one hour to "warm up" before a performance when travelling.

"The girls in the Hour of Charm," said Evelyn, "are among the highest paid women musicians in America."

Not only do they receive liberal salaries. No expense is spared on costumes, which are elaborate. Mr. Spitalny designs them, and each musician's gown costs approximately $750, and Evelyn's

EVELYN AND HER MAGIC VIOLIN, featured star and concertmaster of The Hour of Charm (WCBS, Suns., 4:30 p.m., EST). (Photo, Bruno of Hollywood.)

in the neighborhood of $1,250. As three different sets of costumes are required for the season, this alone runs into a tidy sum.

"But it is necessary expenditure," the violinist believes. "Mr. Spitalny endeavors to space the concerts so that we 'play' each section of the country once a year. This gives radio listeners an opportunity both to see and hear the Hour of Charm. In listening, the audiences have formed a definite mental image of what the ensemble looks like from the music they have heard, and it is important to maintain this impression."

She pointed out that Spitalny believes that women look more feminine with long, flowing hair, so there are no upsweeps or pompadours even at rehearsals. No jewelry is worn by the girls, either. "The ideal," she said, "is for the All-Girl Orchestra to look like well groomed college misses, clean cut in appearance—and they can, because most of them are just that!"

Beyond a doubt, Evelyn has earned her success through long hours of hard work. At thirteen, she was a gold medal winner, then held an Institute of Musical Art scholarship and a five year fellowship at the Juilliard School of Music. She won the National Arts Club award, and the New York Philharmonic Orchestra scholarship. These are only some of the honors bestowed on her. She is an example of what concentrated effort, plus talent, can accomplish for a young American artist who begins a music career without financial backing or influence.

Toscanini, Eighty Years Old, Permits No Celebration

Arturo Toscanini was 80 years old on March 25, but he would not permit any celebration in honor of the event. The conductor of the NBC Symphony Orchestra pays no heed at all to his birthdays himself, and in fact is considerably annoyed if there is any fuss made about them!

Toscanini's conducting record is a remarkable one, and as is well-known, covers 61 years. Today, at eighty, his powers as director are undiminished; they would seem to be even greater than ever, according to the exacting music press of New York, whose members have all acclaimed him for his recent NBC Symphony broadcasts of Verdi's La Traviata and the Romeo and Juliet of Berlioz.

The renowned conductor now resides

CHAIRMAN OF JUDGES AND FINALISTS.

Abram Chasins, heading board of judges for joint air auditions conducted by Station WQXR and the Young People's Concerts Committee of the New York Philharmonic-Symphony to select soloists for the latter's Young People's Concerts, congratulates finalists at concluding air hearing, March 16. L. to r., Blanche Henrietta Burton, 13, Philadelphia; Jean Bohn, 16, Rockville Centre, N. Y.; Mr. Chasins; Iris Liquerman, 15, Brooklyn, and Barbara Goldberg, 15, Manhattan. (Photo, Ben Greenhaus.)

permanently in Riverdale, New York, where he recently purchased a home. He lives with his wife and two servants, while his son Walter and his family live close by.

Toscanini's private life is quiet. Despite world-wide adulation of both the press and public, he remains a modest, simple man. He likes to spend his leisure time at home with his family and his personal friends. He reads a great deal, and many hours are spent at the piano going over scores. An inveterate radio fan, he recently acquired a television set and saw his first prize fight!

Damrosch Retiring as NBC Music Adviser

Dr. Walter Damrosch, who is now eighty-five years old, retired on April 1 as Musical Counsel for the National Broadcasting Company, a post he has held since 1929.

From the earliest days of broadcasting in 1920, Dr. Damrosch directed the Friday morning Radio Appreciation Hour over the NBC network, with an estimated audience of six million in hundreds of schools throughout the country, whose students listened in as part of their curriculum. After 1942 Dr. Damrosch continued in an advisory capacity as musical counsel for the network.

NBC honored the eminent Dean of Music for his long and useful service with a reception and dinner at the Waldorf-Astoria, New York, on March 31, attended by approximately 200 guests.

Vardi and Rappaport Present Viola Sonatas over WABF

Inaugurating a thirteen-week series of the major works in the literature for viola and piano, Tues., March 11 (8:45 to 9:30 p.m., EST), FM station WABF presented Emanuel Vardi, violist, and Jerome Rappaport, pianist. According to an announcement by Ira Hirshmann, president of the station, this marked the first presentation exclusively for FM audiences of "live" performances of important musical cycles.

WABF is one of the pioneering frequency modulation stations in the country and the only FM station in the New York area which operates on both the lower and upper frequencies. WABF plans other important musical cycles which will include programs of chamber music, lieder and literature for small orchestra and piano.

RADIO NOTEBOOK

Following vociferous protests from British newspapers, BBC's THIRD PROGRAM, which went off the air Feb. 22 owing to the English fuel crisis, was resumed after 16 days' silence, although the temporary closing down of the television service remains in force. . . .

EDGAR KOBAK, president of the Mutual network, has been named Chairman of the Committee on Organization and Finance of the newly formed Broadcasters Advisory Council. Organization is composed of a representative group of the nation's broadcasters, agencies and sponsors. . . . Special broadcast by SMITH COLLEGE GLEE CLUB was aired via WJZ-ABC on March 16. 60-voice chorus under baton of ROBERT F. BRAWLEY, director of choral music at the college. . . . One of the earliest chamber music compositions written in America, the Quintet for Strings in C Major, No. 4, by John Frederick Peter, was featured on NBC's Story of Music program, March 20. B/C under supervision of DR. HOWARD HANSON. . . . First radio performances of two contemporary works, one American and the other Russian, were presented on NBC's Orchestras of the Nation series, March 22 when the Indianapolis Symphony Orchestra appeared on that series for the second time this season under the direction of its permanent conductor, FABIEN SEVITZKY. Principal work was radio premiere of DEEM TAYLOR'S new Elegy for Orchestra, written as a tribute to Sevitsky's 10th anniversary as director of the symphony, and Soviet REINHOLD GLIERE'S Friendship of People overture, composed during the war years. . . . This year has seen great growth of the Buffalo Philharmonic Orchestra, under direction of WILLIAM STEINBERG'S leadership. It has played its first tour, had its first commercial broadcast and made its first recordings.

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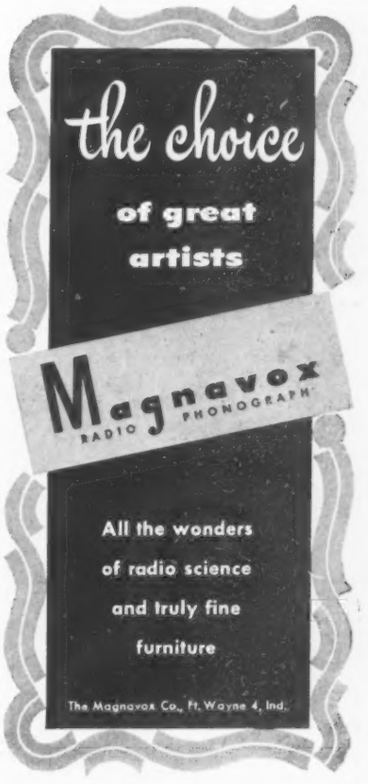

THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

It is difficult to understand why the powers that move Ballet make such an effort to complicate the lives of ballet lovers, not to mention the press. Dates and engagements of rival companies might conceivably hit simultaneously once or twice quite by accident, but after that it is hard to make anyone believe that these happenings are coincidental. March 20 was almost such an evening. We say almost, for it was but the turn of an ankle that saved an evening of jockeying back and forth from the City Center to the Metropolitan Opera House.

Antonia Cobos, the choreographer of Madronos, which the Ballet Russe de Monte Carlo (City Center) was to have presented on March 20, injured her ankle. Since she also dances the leading part, the premiere was postponed to March 25. On that night—by coincidence?—there was also a first performance by the Original Ballet Russe de Monte Carlo of Nijinska's Pictures at an Exhibition, and on the same evening Trudi Schoop made her only appearance in New York at the Brooklyn Academy of Music (more about that in the next issue).

Thus by accident—a literal one, thanks to the unfortunate Miss Cobos—it was possible to saunter leisurely to the Metropolitan Opera House and spend a restful evening watching the first night of the Original Ballet Russe de Monte Carlo. It was not so restful for the performers, however. Anton Dolin, making a curtain speech, announced that Markova was indisposed and that Rosella Hightower would dance Giselle for the first time. Which she did, and danced the role with such ease and seeming assurance that it is difficult to believe so demanding a part could have been learned in one afternoon, as was intimated, even under Dolin's inimitable guidance.

Giselle Restaged

Be that as it may, it was a complete Hightower triumph and we now have a new and superior Giselle in our midst. For not only did she display the quality of movement that the role demands, but also the dramatic finesse and subtlety that gives the ballet dignity and reason. There is hardly a ballet in the entire repertoire that can so easily be tilted on the corny side, but no such tilt occurred.

This was a restaged version by Anton Dolin and it differed in many respects from the Giselles we have been seeing for the last several years. The second act, especially, has had a complete going over, and not always for the good. Some of the most attractive sections of the dances by the Willis, like the diagonal *jeté* combination exit, have been changed to very commonplace designs, while parts that could stand some improvement, such as the monotonous jumps in arabasque across the stage remained intact. And Albrecht, as interpreted and staged by Dolin, holds the stage in the second act for what appeared to be a much longer time than Giselle. While the dance is virtually the same and of the same length, the rest of the time is devoted to pantomime which can be best described by a remark overheard during the performance: "My, how he is suffering."

Marjorie Tallchief danced the Queen of the Willis with proper authority but a little more softness would add immeasurably to her interpretation. She, too, was a last minute substitution since Rosella Hightower was to have danced the part.

Tatiana Stepanova stepped (no pun intended) into the Black Swan Pas de Deux with Andre Eglevsky, in place of Hightower. Miss Stepanova has a dependable enough technic to cope with the major difficulties of the variations and her final turns at the end of the fouettés were certainly exciting enough. But her style at present lacks elegance and finish. The phrasing is jerky and the arms and hands too set. Eglevsky turned in a good performance. He soared grandly in his *grand jetés*, his *entrechats-six* were as exciting as ever and, for a bit of diversion, he would occasionally vary his beats from fifth to second position.

Graduation Ball Again

Graduation Ball had the distinction of being the only ballet on the program with no last-minute changes in the cast. Though it could stand some attention from its choreographer on certain points, it remains a charming and entertaining ballet. Olga Morosova and Nina Stroganova danced the two more important parts and did very well. Stroganova is particularly good in the comedy part. Vladimir Dokoudovsky was the Junior Cadet and his movements and style smartly imitated those of Lichine, who originated the role and ballet. Marjorie Tallchief and Margaret Banks have perfected the turns in the almost impossible dance competition, and Roman Jasinsky handled the Drummer dance with security. Kenneth MacKenzie and Alpheus Koon burlesqued the Old General and Head Mistress.

The music, under Mois Zlatin and William McDermott ranged from fair to almost bad. The string section was more often off pitch than on, and it is a pretty safe guess that there was insufficient orchestral rehearsal.

Ballet Companies Vie at City Center and the "Met"

ROSELLA HIGHTOWER, ANDRÉ EGLEVSKY, who appeared with the Original Ballet Russe de Monte Carlo. Miss Hightower replaced Markova in Giselle and Pas de Trois.

Dance News

The ninth and tenth concerts in the Young Artist Series sponsored by La Meri at the Ethnologic Dance Center presented the Chinese dancer, Tai Ai-Lien and the Brazilian dancer Ira Ari. Tai Ai-Lien made her first public appearance in New York at the Brooklyn Academy of Music on March 15. La Meri offered several performances of the Swan Lake and her American Gesture Songs at the Center during the month, and also shared a program with Federico Rey at the YMHA Dance Theatre.

Marina Svetlova, who is now on tour with her group, took a sudden and unexpected roll in the snow accompanied by car, trailers and all, according to word received from her. It was in the wilds of Kansas. Luckily the middle west grows husky men who drive trucks along the highway, and who are not immune to pretty legs. Hence, the show went on. . . . Jan Veen and his dancers are presenting a program introducing four new works to Boston on April 9, at Jordon Hall. Helen Siranossian and Olga Stone, pianists, will accompany and all of the choreography is by Jan Veen with the exception of one number, Dynamic Form which is by Harry Coble. . . . The Berkshire School of Dancing at Lenox, Mass., under the direction of Josephine Petts and Hans Schumann, has announced its 8th season. The School will open on July 7 and close Aug. 15. . . .

The fourth play to be given under the sponsorship of the American National Theatre and Academy, with T. Edward Hambleton as producer, is The Great Campaign by Arnold Sundgaard. Helen Tamiris is serving as associate director, Anna Sokolow is the choreographer, and Alex North is furnishing a specially composed score.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TIH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

April 1. Philadelphia Orchestra, CH, E; George Neikrug, cellist, TH, E; Concert of Palestinian Music, CCH, E.

April 2. Schola Cantorum, CH, E; Frank Kneisel, violinist, TH, E; Ivy Dale, mezzo-soprano, TIH, E.

April 3. Philharmonic-Symphony, Stokowski conducting, CH, E; Edna Iles, pianist, TH, E; Marie Hart Figkins, pianist, CCH, E.

April 4. Philharmonic-Symphony, Stokowski conducting, CH, A; Richard Ellsasser, organist, TH, E; Robert Helps, pianist, CCH, E.

April 5. Philharmonic Young People's Concert, Stokowski conducting, CH, M; jazz concert, CH, E; Thaddeus Kozuch, pianist, TH, A; Margaret Montgomery, contralto, TH, E; Effie Geffories, soprano, CCH, E.

April 6. Philharmonic-Symphony, Stokowski conducting, CH, A; Nicholas Farley, tenor, TH, A; Myrtle Gauntlett Phillips, soprano, TH, 5:30 p.m.; Muriel Rahn, soprano, TH, E.

April 7. Marimba concert, CH, E; Monte Nelson, pianist, TH, E.

April 8. Zino Francescatti, violinist, CH, E.

April 9. Boston Symphony, CH, E; Eudice Shapiro, violinist, TH, E.

April 10. Philharmonic-Symphony, Stokowski conducting, CH, E; Elizabeth Davis, soprano, TH, E.

April 11. Philharmonic-Symphony, Stokowski conducting, CH, A; San Francisco Symphony, CH, E; Glee Club of the Friendly Sons of St. Patrick, TH, E; Lawrence Dobbins, tenor, CCH, E.

April 12. Boston Symphony, CH, A; Philharmonic-Symphony (Pension Fund concert), Stokowski conducting; Dorothy Kirsten, soprano; Nan Merriman, contralto; Donald Dame, tenor; Todd Duncan, baritone; soloists, Westminster Choir, CH, E; Stairway to Stardom, TH, A; Eddie Condon, jazz, TH, 5:30 p.m.; Bettina Rivero, pianist, TH, E.

April 13. Philharmonic-Symphony, Stokowski conducting, CH, A; Vivian Rivkin, pianist, TH, A; Davis Shuman, trombonist, TH, 5:30 p.m.; Sylvia Dickler, pianist, TH, E; Sylvia Marlowe, Julius Baker, Mitchell Miller, Alfred Zighera, CCH, A.

April 14. Juilliard School of Music, CH, E; Neure Jorjorian, soprano, TH, E.

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Oberlin Premieres Elwell Score; Cleveland Applauds First Hearings

CLEVELAND, O.—A splendid performance was given by the Oberlin Musical Union and Conservatory Orchestra of Herbert Elwell's Lincoln, Requiem Aeternam, under the able direction of Maurice Kessler. This work received the 1946 Paderewski prize of $1,000.

A setting of a free verse poem by John Gould Fletcher, Pulitzer prize winner, it adjusts its music admirably to the style of the poet. It is modern in its most desirable sense—perfect freedom in its orchestral development makes it rich in texture and remarkably satisfying. The full orchestra and chorus of 300 gave an outstanding performance and the large audience was most enthusiastic. A nation-wide broadcast brought response from many listeners. Mr. Elwell has been the music critic of the Cleveland Plain Dealer for 15 years during which time he filled the post of Professor of Composition at the Institute of Music. At present he is engaged in the latter capacity at Oberlin Conservatory.

Another local resident of remarkable talent is James Randall, a High School Senior, whose Piano Sonata was performed by Leonard Shure both in New York and in his Cleveland recital. An imaginative and resourceful composition, bristling with ideas logically carried out, and demanding the utmost skill and intelligence for its performance, it was received with approval by a discriminating audience.

A third Clevelander, Marie Kraft, performed the feat of stepping in for Desi Halban at six hours' notice to interpret the vocal part of Mahler's Fourth Symphony under Bruno Walter. It was a highly artistic and moving presentation, which the maestro called a "miracle." In addition to the Mahler work, the guest leader programmed Beethoven's Egmont Overture and the Mozart G minor Symphony.

Orchestral Novelties

Three "firsts" distinguished the fifteenth pair of symphony concerts under George Szell. Copland's Letter from Home and Danzon Cubano, both interesting in the well known Copland idiom, and the aggressive Hindemith Concerto for Piano and Orchestra. The skillful protagonist of the latter was Jesus Maria Sanroma. Even Szell, whose fabulous memory dispenses with such superfluous things as a score, chose to have it on his desk. The audience seemed to enjoy the work, applauded Hindemith, who appeared as one of the trio on the stage to gather his laurels.

Of great interest was the sparkling Ricercari for Piano and Orchestra by the young Norman Dello Joio, who as soloist gave a most creditable performance of his ingratiating music. Mr. Szell was a sympathetic interpreter of this work. The Bach D major Suite and Beethoven's Eighth Symphony were the classical counter-balance on this occasion.

Szell chose wisely to present a repeat performance of Prokofieff's Fifth Symphony; but on second hearing some of its glamor was removed. Artur Schnabel appeared in an ultra-polished performance of the Beethoven Fourth Concerto. Although the famous guest was acclaimed by an overflow audience, this reviewer found the atmosphere Haydnesque, with some dry stretches in the performance.

Light Opera Staged

A young Cleveland organization, the Opera Guild, with Isaac Van Grove at the helm, gave The Desert Song to five sold-out houses at Music Hall. The leading soprano role was sung alternately by Gloria Godfrey and Marcella Kane, the former in particular giving a highly artistic rendition of the music allotted to her. Settings were excellent, as were also the other principals: Angelica Mancini, John Bankhurst, Leonard Craber, William Boehm and others.

Miss Godfrey was also heard in an exacting song recital whose varied demands were met with artistry and a fine voice.

Concert Headliners

The Brudno Concert Course concluded with a thrilling recital by Ezio Pinza. Previously Alexander Brailowsky had played under the same auspices.

The Budapest String Quartet appeared in two chamber music evenings and were enthusiastically feted by a highly discriminating audience both at Severance Chamber Music Hall and the Auditorium of the Medical Library.

The Bernardi management presented the Women's Symphony with Jan Peerce as soloist, Hyman Schandler conducting.

The Gonda management brought Mitropoulos with his splendid Minneapolis Symphony.

ROSE WIDDER.

Carnegie Hall "Pops" To Open May 1

Daniel Rybb, founder-director of the Carnegie Hall "Pop" Concerts, announces that the series will present its second season May 1-June 14 at Carnegie Hall. Forty-four concerts will be given, scheduled nightly, except Monday, May 19. Many soloists and conductors will appear with the orchestra of 65 and special nights will feature music of different lands and composers. The plans include the brightening of the auditorium with slip covers on the seats and a garden setting on the stage. Beer, soft drinks and light refreshments will again be available.

Henry H. Reichhold has become president of this series, and plans to promote Carnegie "Pops" on a national scale, using local musicians as the orchestral basis for the concerts. He states that local promoters are to be furnished with lists of available young talent for hiring; they also will be given promotional and personal help.

Connecticut Symphony Elects Officers

The recently organized Connecticut Symphony Orchestra, Inc., has named a board of 50 governors and the following permanent officers: Carlyle Bennett, president, Marguerite Maxwell, both of Westport, Mass., and Emily Roosevelt, of Stamford, and Herbert L. Cohen, Bridgeport, vice-presidents; William P. Clark, Norwalk, treasurer. Herman W. Steinkraus, of Westport, who is president of the Bridgeport Brass Company, was made chairman of the board of directors.

The orchestra gave its second concert of the season with Daniel Saidenberg conducting on March 26, at the Klein Memorial Auditorium in Bridgeport.

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AATS Marks 25th Year

The American Academy of Teachers of Singing celebrated the 25th anniversary of its founding with a dinner for members and selected guests, March 15 at the Harvard Club.

Called together by Herbert Witherspoon, March 25, 1922, fifteen teachers of singing met to discuss the formation of an association of which the purpose should be the advancement of their profession in ethics, knowledge and fellow-feeling.

Present at this first meeting were Walter L. Bogert, William Brady, Dudley Buck, George Fergusson, Yeatman Griffith, George Hamlin, Frederick Haywood, Sergei Klibansky, Gardner Lamson, Francis Rogers, Oscar Saenger, Oscar Seagle, George E. Shea, Percy Rector Stephens and Mr. Witherspoon.

As stated some years later, the Academy was founded "by the group of representative instructors with the purely altruistic purpose of doing what lay in their power to further the cultural and ethical interests of their profession." They made no claim to "special qualifications which might not be equally the possession of other teachers, except perhaps their long years of successful personal effort." They believed that "a small body of earnest men inspired by a common motive could accomplish much for the profession which would not be possible to them as individuals."

•

During the quarter century's existence of their Association, all expenses of Academy publications, pronouncements and correspondence have been financed by member dues. Some of the notable issues from their press are the Code of Ethics and Practise, Qualifications for Teachers, Advice to Students, Is There a Career in Music (John Erskine, courtesy Juilliard School of Music), Preparing a Musical Future (Olin Downes, New York Times reprint), Singing of English and many correlated subjects pertinent to the work of singer and teacher.

The American Academy has also issued splendid song lists including compositions by American composers, modern English and modern British composers, Sacred songs, Folk-songs, Classic and Semi-classic songs, songs for the first two years of study (in three parts), and an article on Problems of Tessitura in Relation to Choral Music.

In preparation are: the Tenth Song List—Recital Songs by American Composers; Eleventh Song List—Sacred Songs; Preparation for Oratorio; Vocal Terminology; Program Building.

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Other activities of the Academy have been the sponsoring of nation-wide broadcasts, the conducting of Voice Clinics in cooperation with the Music Educators National Conference, developing plans for an organization of national scope, which with the conjunction of the Chicago Singing Teachers Guild and the New York Singing Teachers Association resulted in the National Association of Teachers of Singing.

In friendly professional contact with a list of 4,000 established teachers of singing, the Academy has worked on various questions regarding problems of teacher license and the present GI Bill of Rights. Of this last, the Academy specifies "that the veteran should be afforded the opportunity to study with the teacher of his choice whether in private studio or under school regulations."

Members of the Academy are drawn from Colorado, Connecticut, District of Columbia, Illinois, Maryland, Missouri, New York, North Carolina, Ohio, Oklahoma, Tennessee and Texas.

The Academy is a charter member of the National Music Council and an organization member of the Music Teachers National Association.

25TH ANNIVERSARY DINNER

of the American Academy of Teachers of Singing, held at the Harvard Club, New York, on March 15. Members and guests are: seated, r. to l., Justin Williams, Llewellyn Roberts, Walter Mattern, Graham Reed, Ernest Schofield, Carl Gutekunst, Walter L. Bogart, Paul Althouse, Edward Johnson (Metropolitan Opera), Edgar Schofield, Homer G. Mowe, Chairman; Olin Downes, (N. Y. Times); Leon Carson, Frederick Haywood, Francis Rogers, R. Norman Jolliffe, Cesare Sturani, Charles Kullman (Metropolitan Opera), J. Oscar Miller, Edwin Orlando Swain, Edgar Milton Cooke, William S. Brady. Standing, l. to r., Edward Harris, Harold Luckstone, William Schumann (Juilliard School of Music); A. Walter Kramer, Bernard U. Taylor. (Photo, Standard Flashlight.)

Boston Grand Opera Company Heard on Tour

The Boston Grand Opera, Stanford Erwin, managing director, gave Traviata recently in Glens Falls, N. Y., under the auspices of the Knights of Columbus, and in Poughkeepsie two nights later, sponsored by the Masonic order. The same opera was given in Troy, brought to that city by the Community Center, in Peekskill at the instigation of the Christopher Columbus Society. The cast had Leonora Corona as Violetta, George Christea (Alfredo), Claudio Frigerio and Angelo Pilotto, the Germonts.

Puccini's Tosca was given with Miss Corona in the name role, Mr. Christea as Cavaradossi and Mr. Pilotto as Scarpia, on the Indiana University Auditorium series. The scenery for this performance was in the main part newly constructed and was used for the first time there. The company visited Louisville, where La Boheme was given. Arrangements have already been made with the local management for three performances this spring. The cast had Miss Corona (Mimi), Mr. Christea (Rodolfo), Mr. Pilotto (Marcello), Marybelle Norton (Musetta). Later in the month, the Boston Grand Opera gave Traviata and Boheme in Milwaukee.

BOWS ON TOUR.

Backstage after a recent performance of Tosca, presented at the Indiana State University Auditorium by the Boston Grand Opera Company. L. to r., Angelo Pilotto, as Scarpia; Charles Richard, conductor; Prof. J. Horton, manager of the auditorium; Leonora Corona, Tosca; George Christea, Cavaradossi; and Stanford Erwin, director of the Boston Grand Opera Company.

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METROPOLITAN SEASON ENDS; TOUR OPENS

JUSSI BJOERLING, right, after singing his first Romeo in Romeo and Juliet at the Metropolitan Opera, is congratulated by Edward Johnson, general manager of the Metropolitan, Bidu Sayao, who sang Juliet, Mme. Bjoerling and their sons Anders and Lars.

The first seasonal performance of Parsifal, on March 13, was slightly pedestrian but highlighted by individual achievement. Fritz Stiedry, conducting the Wagner drama for the first time here, held orchestra and singers under sure control and at times revealed to the utmost the innate contrasting values of the score, the magnificent sonorities and the high, ethereal tonalities. His was a definitely understanding reading. The Good Friday music was especially well played.

Some of the best singing was done by Joel Berglund as Gurnemanz. The rich-voiced, stately and moving characterization brought new credit to the excellent baritone.

New in the part of Amfortas was Mack Harrell, who brought out the full poignancy of this central figure with sure artistry, beautiful tonal work and admirable sense of restraint. Matching in skill and fine vocal effects was Torsten Ralf, who portrayed Parsifal as sturdy, observant, intuitive rather than the usual holy fool.

Rose Bampton was a strikingly dramatic Kundry, reflecting in gesture and tone the changing moods of the witch-woman. For the most part she used her resplendent voice well, though slipping occasionally into the flat-timbered lower-medium tone production so strangely in vogue amongst our younger mezzos. Although impeded rather than aided by an awkward group of Flower Maidens, Miss Bampton handled the histrionics and vocal difficulties of the Garden Scene commendably and was seductive in a pink, slightly *boudoir-esque* robe.

Deszo Ernster sang Titurel with full though sometimes unsteady tones, and the supporting roles were adequately sung, except for the relatively inaudible voices of several of the feminine contingent. The cast further included Gerhard Pechner, as a commendable Klingsor; John Garris and Leslie Chabay, clear-voiced Esquires; Felix Knight, Osie Hawkins, Knights of the Grail; Margaret Harshaw, the Voice; Irene Jordan, Mimi Benzell, Esquires. The Flower Maidens were Mary Henderson, Florence Quartararo, Herta Glaz, Misses Benzell and Jordan, and Lucielle Browning.

M. C.

Kirsten as Marguerite

Faust on March 5, was given a glamorous production under Wilfred Pelletier. Dorothy Kirsten, singing her first Metropolitan Marguerite, was winsomely natural, with none of the false dignity which some prima donnas give to this humble maiden. Her voice was firm, clear, and her technic versatile, as demonstrated in the contrasting airs of King of Thule and the brilliant Jewel Song. In the Trio she rose to heights. Raoul Jobin, the protagonist, was in beautiful voice, his Salut, demeure being his outstanding effective moment, but through much of the evening his fine tenor soared musically pure, dramatically telling and admirable in clarity of diction. Ezio Pinza was again a magnificent Mephistopheles: the rich depth of his tone, his ironic suavity, his dramatic acting combined to make a forcefully arresting portrait. The Valentin (Martial Singher), the Siebel (Maxine Stellman), the Marthe (Claramae Turner) and the Wagner (John Baker) all portrayed these parts excellently, well within the frame of the picture. The chorus and the ballet, too, contributed handsomely.

T. P.

The performance of Der Rosencavalier on March 7 presented the well-known cast with Irene Jessner as Marschallin, Deszo Ernster as Ochs, Jarmila Novotna as Octavian and Eleanor Steber as Sophie. For the first time this season Hugh Thompson sang Faninal, and Kurt Baum replaced the indisposed Thomas Hayward as the Singer in the first act, "stopping" the show. Fritz Busch conducted the spirited performance, which was heartily acclaimed.

H. W. L.

Jeanne Palmer as Isolde

Jeanne Palmer pinch-hit on short notice for the indisposed Helen Traubel as Isolde in Tristan und Isolde on March 10. Equipped with a fine voice, Miss Palmer saved the performance by her courageous replacement if she did not understandably fulfill all the requirements. The rest of the cast was the usual one, with Melchior as Tristan, Janssen as Kurwenal, Ernster as King Marke, and Margaret Harshaw was Brangaene. Fritz Busch as the conductor held the performance in firm hands.

H. W. L.

Daniza Ilitsch Bows as Desdemona

Verdi's Otello on March 12 presented the debut of Daniza Ilitsch as Desdemona. Miss Ilitsch has a fine voice with beautiful head-tones, an appealing middle register and—if some of the higher register sometimes sounded too open and white—it obviously can be accounted for by the inevitable nervousness of a debut, the unaccustomed surroundings, partners and acoustics. During the last two acts Miss Ilitsch reached remarkable heights and her Willow Song and Ave Maria were very movingly sung. Histrionically, she showed impressive gifts. An outstanding effort was Leonard Warren's Iago, which gains in stature from performance to performance. His singing was superb. His is certainly one of the most beautiful baritone voices to be heard today. Ramon Vinay was an excellently singing, very human and moving Otello. Alessio de Paolis, Anthony Marlowe, Nicola Moscona, William Hargrave, Philip Kinsman and Martha Lipton completed the cast. Fritz Busch gave an inspired reading of the great score, masterfully building the dramatic climaxes. His anger when applause after the Ave Maria destroyed the atmosphere of the scene was thoroughly justified. Herbert Graf was stage director, Kurt Adler the chorus master. A full house applauded enthusiastically.

H. W. L.

"Firsts" during the next-to-last week included Martha Lipton's initial Laura in the March 6 La Gioconda and Maxine Stellman's Alisa in the Lucia of March 8 (evening). Miss Lipton sang and acted creditably in her assignment, rounding out a season in which she has done well. Miss Stellman was her usual dependable self in the minor role of Lucia's attendant. The rest of the cast in both operas was familiar.

Changes in Walkuere

Walkuere on March 8 (matinee) had two changes of cast at the last moment, Astrid Varney taking over for Helen Traubel, and doing a workmanlike performance in which her scene with the superb Wotan of Herbert Janssen in the final act was particularly moving. The other change was Rose Bampton's Sieglinde (instead of Varnay)—an interpretation that has gained much in dramatic force, particularly in the second scene, and was sung with substantial voice. The cast included a fine Siegmund

(*Continued on page 29*)

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CHICAGO Spring Events

By DOSHA DOWDY

CHICAGO. — That Chamber Music has come into its own in the music life of Chicago, is evident this season, with professional concert appearances of nearly a dozen local chamber groups. Among those representing instrumentation other than that of the conventional trio and the string quartet (of which The Russian Trio, the Fine Arts, and Chicago Symphony quartets are superior examples), are the Chicago Woodwind Quartet (oboe, flute, clarinet, french horn and bassoon); and the Chicago Trio (piano, flute, and viole d'amour). Chamber music series contributing importantly to the flourishing interest in this delightful art form, and accounting largely for the notable growth and activity of these organizations, are those of the University of Chicago (with the music serving to illustrate lectures by such prominent musicians as Ernst Krenek, Rudolph Reuter, and Siegmund Levarie); and the evenings of Brahms Chamber Music, presented by Clara Siegel.

Elman with Symphony

Désiré Defauw, after an absence of two weeks, during which time he was guest conductor of the Montreal Symphony, returned to conduct the first pair of regular concerts in March. The Air, from Bach's Suite No. 3, D major, which opened the program, was played with beautiful simplicity and impressive spirit, in memory of Charles B. Goodspeed, member of the orchestral association's executive committee. Following a vivid and highly spirited performance of the Overture to the Bartered Bride, Mr. Defauw and the orchestra gave an aristocratic and sensitive reading of Fauré's suite from Pelléas and Mélisande. Mischa Elman was the distinguished soloist in the Mendelssohn Violin Concerto and received the great réclame which his artistry invariably and deservedly evokes. An extraordinarily fine orchestral accompaniment was given despite occasional liberties taken by the soloist, both in the matter of tempo and rhythm. In closing, Mr. Defauw, a seasoned and authoritative interpreter of Beethoven, was able, with the complete support of his orchestra, to bring forth an impelling performance of this composer's 7th symphony.

Woman's Symphony Concert

The Woman's Symphony Orchestra, under Leo Kopp, with Leonard Pennario as soloist, gave its 3rd concert of the season in Orchestra Hall, March 3. Comprising the first half of the program were 4 works so similar in form as to be monotonus despite the color in mood of the programmatic sketches composing these suites. The orchestra, which seemed to take on fresh impetus under Mr. Kopp's efficient directing, succeeded in giving expressive interpretation of works by Sir Hamilton Harty (A John Field Suite); Virgil Thomson's imaginative and cleverly constructed suite from the ballet Filling Station; Weinberger's Variations (too many of them), and Fugue, on an old English theme; and Dohnanyi's Symphonic Minutes. Mr. Pennario, charged with the temperament and the technical skill which Rachmaninoff's Concerto No. 2 in C minor requires, set off to an exciting start in its portentous opening chords, gathering momentum as he moved into the execution of this stirring work, giving it a stunning performance. In spite of a noticeable unsteadiness of tempi in some of the solo passages, the pianist was given an excellent orchestral accompaniment.

Lotte Lehman Returns

Lotte Lehman, with Paul Ulanowsky at the piano, returned to give her 2nd concert of the season in Orchestra Hall, March 9. Both artists, Mme. Lehman and Mr. Ulanowsky gave the utmost in expression of their art, and that of the greatest of song writers, Franz Schubert, in this composer's Die Winterreise cycle of 24 songs. The audience was privileged to hear one of the most enriching experiences of a concert goer's career.

Segovia at Civic Opera House

The ultimate in classical guitar playing was heard on Sunday, March 9, when the famed Andreas Segovia gave his first recital here in two years. Only consummate artistry could have expressed so musically the great Bach Chaconne on this intimate instrument—the clarity of the voices was phenomenal, as was his technical control. Mr. Segovia played in authentic style, 16th century music as well as that of the modern Spanish school. H. D.

Within the fortnight, Chicago's own eminent guitarist, Richard S. Pick, was heard in Kimball Hall recital. He too is an outstanding artist of this instrument whose technical skill and innate musicality make the playing of Bach and other great classicists both adequate and musically satisfying. H. D.

Arrau in Piano Arts Series

Claudio Arrau has a tone of rare beauty, and his musical sensitivity makes his piano recitals outstanding ones. Mr. Arrau's excellent pianism and musicianship, however, could have been displayed to better advantage had the program he chose to present, offered more variety. (The lack of opportunity to project sustained melodic lines, gave an otherwise excellent exhibition of pianism a monotony that might have been avoided with a more thoughtfully balanced program.)

Indianapolis Symphony in Concert

The Indianapolis Symphony Orchestra, with Fabien Sevitzky conducting and Maggie Teyte as soloist, offered a program in Orchestra Hall on March 10. The orchestra played compositions by Bach and Schumann, and novelties by Deems Taylor and Morton Gould. The latter, although directed with loving care by Mr. Sevitzky, were not notable for any startling originality. Madame Teyte brought her consummate artistry to songs of Duparc and Berlioz, and, greeted with tumultuous applause, was obliged to add a Mozart aria, so charmingly sung as to be the high point of the evening. W. M. S.

Korjus at Shubert Theatre

On March 16 at the Schubert Theatre, Miliza Korjus presented a program consisting almost exclusively of operatic arias and other coloratura music. Madame Korjus exhibited remarkable skill and agility in negotiating difficult florid passages, but was less happy in an occasional venture into Lieder or in a highly individualized interpretation of Mozart's Alleluia. Genya Fidler furnished excellent accompaniments, also playing some solo selections capably; and Fortunato Coyone supplied the flute obbligato in several arias. W. M. S.

Lawrence College Choir at Orchestra Hall

The Lawrence College Choir, Carl J. Waterman, Director, presented an ambitious program to an enthusiastic audience in Orchestra Hall on March 13. The voices were well balanced, and the range of dynamics was great, almost exaggerated at times. The first two groups contained sacred music principally, but for the final folk song and operetta numbers the blue choir robes were exchanged for formal dress. The program revealed musical versatility, but one wishes the diction had been clearer. G. B.

Edalyn Bledsoe Makes Debut

Edalyn Bledsoe, mezzo soprano, presented in Kimball Hall recital March 7, by Philruth, Inc., possesses the requisites of a successful concert singer—a rich flexible voice of lovely quality (though somewhat uneven), a charming presence, and musical understanding. The program of Italian, French, German, and English songs (by Carpenter, Hageman and Lippe), were sung with taste and excellent diction. When the young singer uses to full advantage her generous gifts to project still better the spirit of her songs, in a program which does her full justice, the occasion will be anticipated with interest.

CAN SPRING BE FAR BEHIND?

Jennie Tourel at Lake Placid, N. Y., where the mezzo-soprano recently spent a few days' holiday. She appeared in a Carnegie Hall recital, assisted by the New York Chamber Orchestra, on March 26.

Russian Trio in Penultimate Concert

Perfection in ensemble playing has been a key-word with our Russian Trio since its inception. That enviable aim has been reached if we accept as criterion their performance of the Beethoven Flat major Trio and the one Opus 90 by Dvorak, which formed the program in the penultimate concert given under the auspices of Chicago Chamber Music Society in the Arts Club Music Room, early in March. The triumvirate of virtuosos headed by Mesirow Minchin, pianist, director and founder, well seconded by Messrs Siegal, violinist, and Ennio Bolognini, cellist, did itself proud by a truly classic performance of the Beethoven opus and with bohemian elan did they tackle the Gypsy like rhythm of the Allegro from Dvorak's trio. R. D.

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tenor, who won first place in the Illinois competition for the Paul Lavalle $500 scholarship award sponsored by the National Federation of Women's Clubs. Norma Lozzi, soprano, also of the Fitzu studios, was one of the finalists in the contest. Past week-end radio appearances climaxed the careers to date of three Fitzu artists—Shirley Dickenson, soprano, starred in WGN Theatre of the Air; Joanne Jennings, Miss Fitzu's coloratura discovery, in her weekly appearance as soloist on the Hour of Charm; and baritone Bill Tabbert (now playing the juvenile lead in Three to Make Ready), featured over WBBM.

Talented pupils who appeared with marked success on March 3 in a program of the Chicago Woman's Club were Helen Claire Snow, winner of the Chicago Opera auditions, and a frequent soloist on the WGN Theatre of the Air program; Ingrid Hallburg, mezzo soprano; Dorothy Santopadre, dramatic soprano; and Herbert Moulton.

Fitzu artists Mona Bradford, mezzo-soprano, and Dick Gordon, tenor, both formerly with the Chicago Opera, featured for the past several seasons with Charles Wagner's opera group are at present appearing in the Wagner product on of A Night in Old Vienna in Havana Cuba.

Miss Fitzu is now formulating plans for her popular summer season of opera at International Friendship Gardens, Michigan City, Ind.

Fantozzi Symphonette Appears

William Fantozzi, whose successful appearances as conductor of the Grant Park Opera Productions, Opera Theatre, Greek Opera Productions, and Midwest Opera Co. have established him as one of the more valuable conductors in the Middle West, has fulfilled many engagements as conductor of his own organization. Recent ones include a benefit concert for the Italian Old People's Home of the Archdiocese, with Cardinal Stritch as guest of honor; and concerts given at the Lake Shore Athletic Club, and the Drake Hotel.

Camille Anderson to Give Recital

Camille Anderson, soprano, well known for her recitals of songs in English, and for her gift of program building, will give her second recital of the season in Kimball Hall, May 9. The program of 17th and 18th Century songs will be accompanied at the harpsichord by Dorothy Lane, who will also give a solo group. Vocal composers represented on the program will be Bach (secular cantata, False Love), Handel, Scarlatti the elder, Rameau, Bononcini, Telemann, and in closing Hopkinson, Lawes, Galliard and Arne.

Phillip Blackman's Activities

Phillip Blackman, whose recent Chicago and New York recitals brought praise from the critics, made an impressive appearance as Alfio in a performance of Cavalleria Rusticana given at the Eighth Street Theatre here, March 9. Other professional appearances this season include those as soloist (2nd engagement) on the Chicago Theatre of the Air programs; in the leading role of the War Veterans' Pageant under Isaac Van Grove (Chicago Stadium); and featured soloist with the B'nai Brith chorus throughout the coming season (7 appearances in March).

Elizabeth Humphrey to Appear

Elizabeth Humphrey, soprano, whose Kimball Hall recital on May 9 is being anticipated with interest, made a highly successful appearance in the role of Santuzza in Cavelleria Rusticana at the Eighth Street Theatre performance on March 9. Miss Humphrey has the attributes which operatic singing requires—an excellent voice, musicianship, and dramatic talent. Other operas in which Miss Humphrey has appeared are: Hansel and Gretel (the Witch); Bartered Bride (Mario); Orfeo ed Euridice (Amor); La Tosca (Floria Tosca); and the operettas Pirates of Penzance (Mabel); and Merry Wives of Windsor (Dame Ford).

Mme. Arendt to Present Mozart Mass

The choir of the First Congregational Church of Oak Park, under the direction of Mme. Else Harthan Arendt, will present the Requiem Mass of Mozart on Palm Sunday at the vesper service. Soloists are Hannah Morgan, Rhoda Gipson, Mrs. T. Brennerman, June Ross, Maldwin Jones, Mr. King, Robert Morton, and Royal Schmidt. Eldon Hasse will be at the organ.

William Miller's Spring Season

Spring engagements scheduled for tenor William Miller, include a concert at Beloit College; and solo oratorio appearances in Rossini's Stabet Mater (Columbus, Ohio); Bach Festival, and Haydn's Seasons (Galesburg, Ill.); and in Edgar Stillman Kelley's Pilgrim's Progress, with the Apollo Club (Orchestra Hall, May 9).

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The sum of $50,000 has been presented by the Metropolitan Opera Guild to the Metropolitan Opera Association, as a production fund to be applied toward new settings for Wagner's Ring of the Nibelung.

Washington Chamber Guild To Hold Auditions

The Sixth Annual Audition of the Chamber Music Guild of Washington, D. C., will be held on April 8, 9 and 10. The audition is open to young artists not over 25 years of age, in any phase of the musical field, instrumental and vocal. Minimum entrance requirement is a concerto for instrumentalists and two arias for vocalists. Mrs. Edwin M. Watson (Frances Nash) is chairman of the audition, assisted by Marcel Ancher, founder of the guild. Applications may be obtained from the Chamber Music Guild Headquarters, 1410 Seventeenth St., N.W., Washington 6, D. C.

Havana Philharmonic Will Give Operas

Under conductor Erich Kleiber, the Havana Philharmonic Orchestra for the first time in its history, will sponsor some operatic performances, announces Ludwig Lustig, its New York representative. On April 5 and 7, Boheme will be presented with Hjoerdis Schymberg, Graciela Rivera and Eugene Conley. Rigoletto, on April 12 and 14, features Ivan Petroff, Miss Rivera and Mr. Conley. Both operas will be staged by John Newfield and the entire Havana Philharmonic will participate. Fausto Cleva will conduct Boheme.

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LOS ANGELES Baton Guest

By RICHARD DRAKE SAUNDERS

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Conductor Alfred Wallenstein led the Philharmonic Orchestra in one of its most enjoyable concerts this season in the Philharmonic Auditorium on March 13. Soloist was Raya Garbousova, who introduced locally Samuel Barber's intricate Concerto. The work had a jolly lilt throughout, was filled with lively, dancy rhythms interwoven with a skillful, generally involved pattern. The second movement sustained a lovely mood. Miss Garbousova surmounted its difficulties with the ease of fine musicianship and played with songful timbre.

Wallenstein scored with an effective presentation of Kodaly's colorful Suite, Hary Janos. He began the program with a crisp reading of Beethoven's Eighth Symphony, and concluded grandioselv with the Prelude and Liebestod from Wagner's Tristan und Isolde.

Muench Is Guest Leader

Guest conductor with the Philharmonic Orchestra's concert March 6 was Charles Münch, who proved himself both an efficient and an inspired leader. He made a particular impression with an exciting presentation of Berlioz' fantastic symphony. His finesse and charm of delivery was displayed in Rousell's Bacchus et Ariane with Beethoven's Corialanus preceding it. Soloist was Gilles Guilbert, who won prolonged plaudits for an admirable exposition of Ravel's Piano Concerto for the Left Hand.

Recitalists

Alec Templeton delighted a capacity audience in the Philharmonic Auditorium, March 14, in an enjoyably planned program that climaxed in a series of his own inimitable improvisations and compositions. The audience vociferously acclaimed the hilarious informal items. In the formal portion of the program Templeton's delicate, velvety tone showed to excellent advantage in Debussy and Chopin numbers, and gave an appropriate charm to selections by John Bull, Rameau and Bach. There was also an ingenious Toccata on a Northumbrian Tune, by Gustav Holst.

Jussi Bjoerling won the approval of his auditors in his Philharmonic Auditorium concert March 3. His tenor voice showed to best advantage in folk song arrangements by Peterson-Berger and Sibelius songs. Arias were from Giordano's Andrea Chenier, from Massenet's Mañon, Meyerbeer's L'Africana and Mozart's Don Giovanni. Strauss, Wolf and Liszt lieder completed the list, which was skillfully accompanied by Frederick Schauwecker.

Blanche Thebom was well received in her local concert debut in the Philharmonic Auditorium, March 11, and deserves special credit for an unhackneyed program. She showed a pleasing mezzo-soprano voice in seldom sung Mozart and Verdi arias and in Schumann and Bantock song cycles, the former on texts from Byron's Hebraic Poems and the latter from Sappho. Debussy and Mahler songs were ably presented, and William Hughes gave balanced support at the piano.

Schapiro and Rivkin in Joint List

Eudice Shapiro, violinist, and Vivian Rivkin, pianist, joined artistic forces for a well-played and unusually interesting ensemble program in the Wilshire Ebell Theatre on March 7. Of particular interest was the first local hearing of Alan Shulman's Suite based on American Folk Tunes, which utilized the dramatic material in an artistic manner and always sustained interest. Another novelty was a set of four skillfully written pieces by Paul Dessau. Schumann's Sonata, Op. 105, was given a beautiful reading. It fully demonstrated Miss Shapiro's luscious tone and Miss Rivkin's technical brillance. A dramatic conclusion was achieved in Chausson's Concerto, Op. 21, where the two artists were accompanied by an excellent string quartet composed of Marvin Limonick, James Getzoff, Virginia Majewska, and Victor Gottlieb.

Schoop Ballet Returns

The return of Trudi Schoop and her Comic Ballet Company, in her first presentation since the war began, was hailed by enthusiastic Philharmonic Auditorium audiences on March 4 and 5. Her new dance comedy, Barbara, followed the adventures of its protagonist in a series of hilarious episodes.

American Operatic Laboratory again proved that opera can be given in adequate English translations to the particular entertainment of its auditors with three performances of Puccini's La Boheme, in the John Burroughs School auditorium March 10, 11, 12. Different casts of talented young artists were presented each evening and proved that they could both interpret and sing the roles to the emphatic enjoyment of capacity audiences. Val Rosing's stage gave full value to the drama.

MARTHA LOCKER,

soprano from the West Coast, who will be heard in the East this coming fall, is working on several unusual programs. Among them is one of American compositions; another made up of works of women composers; and a third which she has already sung in the West, devoted to songs of Palestine, old and modern. Miss Locker's current spring tour begins with a concert in Juneau, Alaska. (Photo by Raymo Studio.)

Golschmann in Montreal

Vladimir Golschmann, conductor of the St. Louis Symphony, made two appearances as guest conductor in Montreal in March, after his season in St. Louis. Early in April he flys to France to direct several concerts in Paris and six with the Brussels Philharmonic. He will return from Europe in time to conduct the Hollywood Bowl concerts in July and in October will begin his seventeenth season with the St. Louis Symphony.

First Recorded Music Awards Made

The first Annual Recorded Music Awards for the best classical records produced in 1946 were presented at the Plaza Hotel recently.

Winners in the twelve classifications were announced. Columbia's Symphony No. 4 by Mahler with Bruno Walter conducting and Victor's Haydn Symphony No. 98, with Toscanini leading the NBC Symphony, tied for prizes in the symphonic category. Concert Hall Society won a prize for its most enterprising repertory and a prize each went to Decca's Stravinsky's Petrouchka (best foreign recording), with Ernest Ansermet leading the London Philharmonic, and to Disc for Prokofief's Overture on a Hebrew Theme, with Willaim Nowinski of the New York Philharmonic and his Sextet (best single chamber music record).

Other winners were the Brahms' Violin Concerto played by Szigeti and the Philadelphians with Ormandy (Columbia); Weber's Der Freischutz Overture with Toscannini and the NBC Symphony (Victor single disc); Copland's Appalachian Spring with Koussevitzky and the Boston (Victor); Mozart Operatic Arias sung by Pinza (Columbia); Dite Alle Giovine sung by Albanese and Merrill (Victor single); Bach's Goldberg Variations played by Landowska (Victor); Die Schone Müllerin sung by Lehmann (Columbia) and Mozart's Quintet in C, played by the Budapest Quartet (Columbia).

Frederick A. Engel, publisher of the Review of Recorded Music, sponsored the award-giving, and the judges were Irving Kolodin, Howard Taubman, George Marek, Alfred Frankenstein and Frederick Yeiser.

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HOLLYWOOD AS I SEE IT

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Composer Miklos Rozsa has completed his scoring for Rachel Field's Time Out of Mind at U-I. His next assignment on the lot as musical director will be the Diana production, Secret Beyond the Door, co-starring Joan Bennett and Michael Redgrave.

In the strictly popular field U-I now has an annual budget of thirteen musical shorts. They are two-reelers, produced and directed by Will Cowan, and started with the orchestras of Desi Arnaz and Charlie Spivak.

Hans Salter has been set as musical director of U-I's Jeopardy, and Singapore. After returning to his home lot from a loan-out to Republic, his latest credits, which he conducted from his own score, were Michigan Kid and The Vigilantes Return.

•

Milada Mladova, former member of the Ballet Russe de Monte Carlo, has been signed to play the featured role of Tanit Zerga, hand-maiden to Maria Montez, in the Seymour Nebenzal production of Atlantis. She has an important acting role, in addition to performing two special dances for the picture now in production on the Goldwyn lot, under Arthur Ripley's direction.

•

Marlin Skiles has been signed by Columbia to write the background score for They Were Thoroughbreds, technicolor outdoor drama starring Robert Young, with Marjorie Chapman and Willard Parker.

Morris Stoloff, Columbia Pictures musical director, has been making radio appearances in connection with The Jolson Story.

•

Diana Lynn is still keeping up her piano despite her work on the Paramount Studio lot, and has just released a piano album for Capitol Records. Her original goal was the concert stage, and she still devotes regular time to keeping her fingers supple, no matter how stiff her acting schedule.

•

Frederick Marvin is preparing a local concert for June. He expects to use virtually the same program that he gave recently with signal success in San Francisco. Several of the critics will hear the program for the second time, however, since Marvin played it for a select group before his trip to the North.

Of special interest was George Antheil's Musical Picture of Jan which Marvin introduced. Marvin is also playing three of Debussy's Epigraphes Antiques (which all the reference books quote in the original piano duet version, and surprisingly neglect to mention that the composer himself transcribed them for piano solo). Since his return from the Army, Marvin is making a firm bid for honors in the younger group of American virtuosos.

Soprano Belle Udell really saved the show for the San Carlo Opera presentation of Il Trovatore recently when the regular soprano was indisposed. Miss Udell was called literally at the last moment when she came intending to listen to the opera, and not to participate in it. The ovation she received from the audience proves the point that it pays a singer to be in voice at all times!

•

Composer Jerome Moross has just completed what he calls An Evening of Choral Ballet. The opus, intended to fill an entire program, consists of four works based on poems by John Latouche, which are designed to be sung as well as danced. The chorus itself moves as an acting group, sometimes simultaneously with the dancers and sometimes remaining motionless to explain the dance roles—an interesting and novel experiment. Moross also is completing his Second Symphony, in three movements.

•

Conductor James Sample is now on tour as Associate Conductor with Pierre Monteux and the San Francisco Symphony Orchestra. Among the new works in the ensemble's repertory will be: a Praeludium by Denny; Adagio and Allegro by David Sheinfeld, member of the orchestra's first violin section; Scherzo by Emanuel Liplin, of the viola section; and a Festival Overture by Isidore Freed. In addition to these American works, the orchestra has prepared L'Ascension by Messiaen, Milhaud's French Suite and Le Bal Martiniquais.

•

The San Fernando Valley Symphony Association has now been incorporated under the chairmanship of Marguerite Meadows, and is preparing an active season for the Fall, when the orchestra is to be conducted by Ilmari Ronka.

•

Jane Snow, soprano, will be soloist with the Albuquerque (N. M.) Civic Symphony on April 7 under Kurt Frederick. Miss Snow has joined the faculty of the University of New Mexico and also has a private class. She is soloist at the Congregational Church, music director and producer of a recording studio, pianist for the Albuquerque Choral Society and soprano and director of a vocal quartet which does commercial recordings.

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(*Continued from page 25*)

in Lauritz Melchior, repeating his amply familiar and eloquent interpretation; and a new Hunding in Nicola Moscona, for which part he has the requisite deep tones, but has yet to gain the greatest expressiveness and variety. Margaret Harshaw's Fricka was finely sung. The Valkyrie chorus was extremely animated if at times a little shrill. Stiedry conducted with dramatic effectiveness. R. M. K.

Season Concluded

The Traviata performance on Friday of the final week (March 14) was the eighth for this opera during the season, and the melodious version of Dumas' tearjerking novel won its customary plaudits, with Dorothy Kirsten as the heroine, Jan Peerce as Alfredo and Francesco Valentino as Germont *père*.

The closing Saturday (March 15) had two thronging audiences to hear two favorites of the repertoire, Marriage of Figaro in the afternoon, and Aida in the evening. Enthusiasm ran high for both occasions. Casts were, for the matinee, Eleanor Steber, Hjoerdis Schymberg, Jarmila Novotna, Herta Glaz, Mimi Benzell, Thelma Altman, Maxine Stellman, Ezio Pinza, John Brownlee, Alessio DePaolis, John Garris, Salvatore Baccaloni, Lorenzo Alvary, with Fritz Busch conducting; and, in the Verdi work, Zinka Milanov, Margaret Harshaw, Ramon Vinay, Leonard Warren, Giacomo Vaghi, Philip Kinsman, Lodovico Oliviero, under Cesare Sodero's baton.

Los Angeles City Council Music Tax Fought

LOS ANGELES.—The Music Teachers Association is in the midst of a strenuous campaign to convince the City Council that music teachers should not be taxed. The Council is planning a tax on all professionals, which would include music teachers, and is also trying to force all such artists out of residence districts and into business zones. In a city where business space is at a premium, this would work a definite hardship on teachers. Assuming they were willing or financially able to acquire property or studio space in a business zone, it would be virtually impossible for them to do so even at the present inflated prices. Of course, one can hardly expect any City Council to know the basic principles of harmony! R. D. S.

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ACROSS THE COUNTRY

Singer New Vancouver Conductor

VANCOUVER, B. C.—Jacques Singer has been appointed musical director and conductor of the Vancouver Symphony, according to announcement by Mrs. Ernest E. Buckerfield, president of the Vancouver Symphony Society. Mr. Singer was guest conductor for concerts on Jan. 26 and March 7, and all seats were sold out for his subsequent appearances, March 9 and 23. His 1947-48 season with the Vancouver Symphony begins in October to carry through to April, and includes regular subscription series, special children and youth concerts, and a series at the University of British Columbia.

El Paso Orchestra Visits Alpine, Tex.

EL PASO, TEX.—The El Paso Symphony Orchestra, conducted by H. Arthur Brown, scored a success in its first performance at Alpine, Texas. Given in the Sul Ross College Auditorium, the program included Mozart's Overture to the Marriage of Figaro, Schubert's Unfinished Symphony, Korsakoff's Capriccio Espagnole, Tchaikovsky's Swan Lake and other selections. Outstanding soloists were Robert Semon, violinist; Yvonne Schwager, harpist; Leon Wosicka, cellist, and Charles Gould, bassonist.

Dallas Symphony on Tour

DALLAS, TEX.—The week of March 2 the Dallas Symphony, conducted by Antal Dorati, went on tour, playing in San Angelo, Tex., sponsored by the San Angelo College; in Abilene, sponsored by Abilene Christian College; and in Wichita Falls. The orchestra, returned to this city, held a Brahms Festival on March 12, 15, 19, 22, with Julius Huehn and Frances Yeend, soloists. Choral groups were the NTSC mixed chorus, Dallas Male Chorus and Dallas Symphony Singers.

A notable event in the orchestra's recent presentations was the performance in February of George Antheil's Violin Concerto, written for and performed by Werner Gebauer, concertmaster.

Hanson Leads Miami Symphony

MIAMI, FLA.—Howard Hanson was guest conductor of the University of Miami Symphony Orchestra on March 16 and 17 in an all-American program consisting of Music for Strings (Quincy Porter), Symphony No. 2 "Romantic" (Howard Hanson), The White Peacock (Charles D. Griffes) and selections from George Gershwin's Porgy and Bess arranged by Russel Bennet.

Flint Civic Opera in 16th Season

FLINT, MICH.—The Flint Chamber of Commerce is presenting the 16th season of the Flint Civic Opera on March 12 and April 9. On March 12 Samson and Delilah was given, with Vivian Tripp Wheeland and Fred McKitrick in the title roles. Lucia di Lammermoor will be given on the latter date, with Marjorie Wilcox (Lucia), Grant Davis (Edgar) and Verdi Reusser (Sir Henry Ashton). Dr. William Norton is the company's conductor; Fred L. McKitrick, manager and producing director.

SCENE BACKSTAGE during intermission of one of the two performances of Aida in Wilmington, Del. L. to r.: Frederick W. Wyatt, assistant conductor; J. H. Meyer, production manager; Ella Flesch as Aida; W. W. Laird of Recreation Promotion and Service, Inc.; Herbert Fiss, conductor. (Photo by Willard Stewart.)

WILMINGTON, DEL. — The Wilmington Music Commission and Recreation Promotion and Service, Inc., are sponsoring the Wilmington Opera Singers, who recently presented Verdi's Aida at the Playhouse. Conductor of the two performances was Herbert Fiss, of the Philadelphia LaScala Opera Company. The manager was J. H. Meyer, of New York, and Armando Agnini, formerly of the Metropolitan, was stage director.

Principals included Ella Flesch, Metropolitan soprano, as Aida; Eric Rowton, tenor, as Rhadames; Valfrido Patacchi, basso, as Ramfis; Eugene Morgan, baritone, as Amonasro. Amneris was sung by Dorothy Hartigan at one performance and Pauline Nessi at the other.

Seventy-five members of the chorus rehearsed for seven months, under Mr. Fiss and Frederick W. Wyatt, local assistant conductor. The sponsors hope to stage a full opera season in Wilmington in the next year or so.

Casadesus *Fils* Follows *Pére*

PHILADELPHIA.—The fourth Concert for Youth of the Philadelphia Orchestra presented young Jean Casadesus, pianist, and son of Robert and Gaby Casadesus, as soloist. Ormandy conducted. In the Ravel Concerto young Mr. Casadesus contributed a performance marked by rare fluidity, insight and maturity.

Leinsdorf for Rochester Philharmonic

ROCHESTER, N. Y.—Erich Leinsdorf has been named regular conductor of the Rochester Philharmonic Orchestra beginning next season, the silver anniversary of the orchestra. He will conduct the ensemble in Rochester, on tour in December and March, and in a concert in Carnegie Hall, New York.

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Andrew Schulhof Management Announces Extensive Schedules

In addition to the projected tour of the London Philharmonic Orchestra, under the baton of Sir Thomas Beecham, in 1948, Andrew Schulhof, New York manager, has announced the activities of a number of artists under his direction.

Dorotha Powers, young American violinist, will return to the concert stage this spring under Mr. Schulhof's management. An extensive tour is in the making now for early fall. Miss Powers plays the $80,000 "Earl of Plymouth" Stradivarius from the Kreisler collection.

Ernest Ansermet, conductor of L'Orchestre de la Suisse Romande in Geneva, will visit the United States during December, 1947 and January, 1948, between concerts with his own group and visits to European capitals for guest engagements. His recent recording of Stravinsky's Petrouchka was received with great enthusiasm and resulted in his recording Firebird for release in February.

Ellen Ballon, Canadian pianist, recently gave the world premiere of Heitor Villa-Lobos' First Piano Concerto, dedicated to her, in Rio de Janeiro under the composer's direction and the first North American performance in Dallas, with the Dallas Symphony Orchestra. This spring she goes to Europe for appearances with orchestras in standard works, the European premiere of the Villa-Lobos Concerto and recording of the new work.

Sir Thomas Beecham continues his concert and recording activities with the Royal Philharmonic Orchestra in London and England. In the summer he will take the English orchestra on tour in Europe and the Spring of 1948 will see them visit the United States and Canada. At present he is conducting leading Swiss orchestras and during March he led the Concertgebouw Orchestra in Amsterdam and Holland. Lady Beecham again will appear under his baton in numerous cities.

Other Conductors' Plans

Stanley Chapple, conductor of the Saint Louis Little Symphony for six consecutive seasons, has now also been appointed conductor of the St. Louis Philharmonic Orchestra and the St. Louis Civic Chorus. As artistic director of the St. Louis Grand Opera Guild Workshop, Mr. Chapple is preparing a number of interesting productions, such as The Beggars' Opera. At the invitation of the B.B.C. he returned this year to England for a short time to conduct special concerts. In the summer he will again be active as assistant to Dr. Koussevitzky at the Berkshire Music Center. In addition, he lectures at numerous colleges, universities and conservatories and makes appearances as guest conductor with major symphonic organizations.

DOROTHA POWERS, violinist, with Mr. Schulhof (center) and her accompanist, Albert Hirsch. (Photo by Ben Greenhaus.)

Antal Dorati, musical director of the Dallas Symphony Orchestra, has directed that organization in its second season, including several tours. In its record-breaking first year this orchestra has established itself as one of the country's finest, in concerts, radio broadcasts, and recordings for RCA-Victor. It has received invitations to visit England and France. Dorati is also appearing as guest conductor with major symphonic organizations here and in Canada, and will again go to Europe during part of the summer for opera and concert performances in England, Switzerland and Hungary.

Mexican Visit by Reiner

Dr. Fritz Reiner has taken his orchestra, the Pittsburgh Symphony, on tour here and in Mexico, the first United States orchestra to tour that country. He earlier completed a four weeks' guest engagement with the NBC Symphony. In the summer he will conduct in England and continental music centers.

Gerald Warburg is making concert and radio appearances throughout the country. Particularly popular are his witty lecture-recitals, and his articles for Vogue, one of which was reprinted in the December Reader's Digest. He will make a coast-to-coast tour, appearing on important concert courses, in colleges and universities.

WORLD OF MUSIC MOURNS . . .

WILLEM PIJPER, 52, Dutch composer, died at his home in Leidschendam near The Hague on March 19. He was born at Zeist in Holland, studied theory at Utrecht Music School and piano with Mme. van Lunteren. Since 1934 he had been director of the Rotterdam Conservatory, numbering among his pupils Bertus Van Lier, Henk Bading, Guillaume Landré and Rudolf Escher. Pijper was one of the founders of the International Society for Contemporary Music, and his works had been played at some of its festivals. He also wrote many articles on music for Grove's Dictionary and that on Modern Music and Musicians, edited by Dent. His compositions included three symphonies, a piano concerto, a violin concerto, five string quartets, and other chamber music, an incidental score for Shakespeare's The Tempest and several Greek dramas, an opera Halewijn. He was at work on another stage score at the time of his death.

VICTOR HELY-HUTCHINSON, the BBC Director of Music, died March 11. He was well known also as a composer and critic. He was born in Capetown, South Africa, educated at Eton and Balliol College, Oxford. He lectured on music at Capetown University and in England. His compositions included a number of orchestral, chamber music and choral works, and songs.

GEORGE FERGUSSON, singer and voice teacher, died at his home in New York on March 23. Born in Hadington, Scotland, Dec. 16, 1864, he came to America when he was 21, studied in Chicago, then in New York with George Sweet. After a period as baritone soloist at the old Brick Church on Fifth Avenue, he went to London to appear with the Covent Garden Opera and toured the British Isles in oratorio and concert with such singers as Patti and Melba. He also appeared with a number of orchestras in this country. Mr. Fergusson later went to Berlin to study German roles, sang at the Berlin Opera and in lieder concerts, and taught singing there. When World War I broke out he was interned, but being an excellent linguist he utilized his imprisonment to exchange instructions with Russian internees, and later was able to coach singers in that tongue as well. He returned to the United States to accept a teaching post at the New England Conservatory from 1918 to 1921, then opened his own studios in New York, where until a short time before his death he taught many singers who later won prominence. He was a founder of the American Academy of Teachers of Singing, and served as judge for the early Atwater-Kent voice contests and for the Naumburg Foundation. A son, Stewart, survives.

J. C. VAN HULSTEYN, 78, violinist, who was first concertmaster of the Baltimore Symphony Orchestra and for some 50 years a member of the Peabody Conservatory faculty, died in Baltimore on March 2. He was born in Amsterdam and attended the conservatories in that city and in Liège. He played for three years with the Lamoureux Orchestra in Paris, and in 1892 joined the Peabody faculty, where he taught until 1939. Three years before he retired from his 20-year-old post with the Symphony. He leaves a widow, the former Ruth Truitt, who plays in the Baltimore Symphony and was on tour with that organization in Steuben, O., when her husband died.

BORIS LEVENSON, 63, composer and conductor, died at his New York home on March 11. A native of Russia, he was awarded the degree of Music D. by St. Petersburg Conservatory in 1907. He conducted opera and symphonic concerts in Europe before coming to this country in 1921. He had composed orchestral scores performed by the New York Philharmonic and the Detroit Symphony, and had won prizes for compositions for strings and piano. He was also known for his choral and solo vocal works. His widow and a daughter survive.

FANNIE CHARLES DILLON, 66, composer, and former head of the music department at Los Angeles High School, died on Feb. 21 in Altadena, Calif. Miss Dillon studied piano with Leopold Godowsky in Berlin, later returned to California to teach in Los Angeles and at Pomona College. In 1918 she gave a concert of her compositions in New York at the invitation of the Beethoven Society.

MARIE STORI, soprano and violinist, died in New York on Feb. 21. In 1892-4 Miss Stori was soloist at Marble Collegiate Church, Rabbi Wise's synagogue, and at St. Ignatius Church. She toured for seven years with the Mozart Symphony Club of New York and gave her own recitals.

JUNE REED, violinist, passed away on Feb. 9 in Portland, Ore.

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I See That

Burton Cornwall, basso-cantante, has been engaged to sing in Beethoven's Missa Solemnis to be given by the Washington Choral Society under Louis A. Potter in Constitution Hall, Washington, on April 29.

Karl and Vally Weigl, pianists, were among the artists contributing their talents in a benefit concert put on by the American Friends Service Committee in Philadelphia on March 21. Funds raised went toward distribution of CARE packages in Central Europe.

Gordon Hendricks, tenor, is on tour in scenes from Faust and Samson and Delilah. Recent appearances included Dillon, Mont., and St. Anthony, Ida.

Schroeder & Gunther's new address, as of April 1, is Rhinebeck, New York. No street address is necessary.

Peter Schwartz, student of Sergei Matusewitch, concert accordionist, gives a recital at the Educational Alliance on April 6. His program will include compositions by Chopin, Rossini, Lecuona and Matusewitch.

The Brooklyn Chamber Music Society presented Charles Haubiel's Gothic Variations with Julius Schulman, violinist, and the composer at the piano on March 11 at the Brooklyn Academy of Music.

Dr. Karol Liszniewski, member of the Artist Faculty of the Cincinnati Conservatory of Music, was invited to be a judge in the State Biennial Auditions for Young Artists and Student Musicians held in Columbus, Ohio, March 14.

Ramon Vinay of the Metropolitan Opera appeared in Philadelphia on March 7 in Carmen with the Philadelphia La Scala Opera. On March 11 he sang the Bizet opera with the same company in Washington.

Joseph Schuster, cellist, left March 15 for an extensive tour of the Latin American countries: Cuba, Puerto Rico, Brazil, Uruguay, Argentina, Chile, Peru, and Panama. Mr. Schuster will resume his North American tour next October.

Guido Salmaggi, lyric tenor and son of the impresario, Alfredo Salmaggi, made a guest appearance at the Brooklyn Academy of Music in the role of Alfredo in La Traviata on March 15. Mina Caprino, Los Angeles soprano, was the Violetta; Filippo La Torre, baritone, debuted as the elder Germont. Gabriele Simeoni conducted. Rigoletto was presented on March 22 and Carmen on March 29.

Organ Concerts, Inc., announce that their artist Richard W. Ellsasser will conduct performances of the Magnificat and Cantata 78 of Bach for the Bach Circle of Boston on April 22. Mr. Ellsasser begins a western tour on April 29 in Phoenix, Ariz. and will give over 40 recitals between then and June 9, the end of the tour.

Gerald Warburg played the Saint-Saens Cello Concerto with the Westchester Symphony Orchestra under the baton of Milton Forstat on March 14.

"The Kellogg Gems" under the direction of Lucile Kellogg presented a concert by Anna Shanderof, pianist, and Neure Jorjorian, soprano, on March 10, in the 63rd St. YMCA.

Charles Everett, tenor, gave a recital recently at Marshall, Tex., presented by the Bishop College School of Music.

Ray Lev appeared with the Waterbury (Conn.) Civic Orchestra on March 10, replacing the scheduled soloist at the last minute. Without rehearsal she played Beethoven's Concerto No. 3 and other numbers. Afterward, when she was receiving congratulations, she confessed that she had not played the concerto since October, 1945, when she performed it over the radio.

For the 30th year David Mannes is conducting a series of free concerts in the Great Hall of the Metropolitan Museum of Art. The first two were on March 23 and 30, and the final two are scheduled for April 6 and 13.

Beatrice Denson, American soprano, has given light classical programs at the Red Cross and Army Special Service Clubs in Berlin.

The Music Library of the New York Public Library has received a gift of British Music from the British Council. It includes both printed music and records, the former consisting of 375 titles of orchestra, choral, chamber music, instrumental and vocal solos. Modern music includes works of Britten, Finzi, Ferguson, Rubbra and Rawsthorne.

Siegfried Landau and the Kinor Sinfonietta gave a concert of Jewish music on March 23 at Washington Irving High School.

The Mascagni Opera Guild program for March included the operas Cavalleria Rusticana and Pagliacci on March 2, Aida on March 9, La Traviata on March 16, Un Ballo in Maschera on March 22, Il Trovatore on March 23, Faust on March 29, and a special performance on March 30 of Cavalleria and Pagliacci.

Carroll Glenn, violinist, and Eugene List, pianist, sailed for England on the Queen Elizabeth on March 22 for recitals and orchestral appearances in England, Europe and the Scandinavian countries. They return in the late fall for the 1947-48 season here.

More than 250 men and women prominent in radio, theatre, advertising, music, motion pictures, book and magazine publishing and art met on March 16 at the Murray Hill Hotel under the auspices of the National Negro Congress to discuss ways of fighting racial discrimination in the arts.

Marc Blitzstein's Airborne Symphony will be performed at the Fisk University Festival at Nashville, Tenn., April 22 to 27, the composer conducting. The festival is in honor of the presentation of George Gershwin's collection of scores and possessions, the gift of Carl Van Vechten to the university.

H. Walter Hatchek, pianist, resumed private teaching and classes in coaching at the Hunter College Opera Workshop at the conclusion of his coast-to-coast tour with the National Male Quartet.

Mr. and Mrs. Frederic Freemantle gave a tea on March 15 in honor of Inga Hoegsbro Christensen, Danish pianist, observing her 75th birthday and 50th year in America.

Brooks McCormack will sing three performances of La Boheme with the Denver Grand Opera Association the last week in April.

George Leyden Colledge announces a new recital series at Town Hall called Aristo Artists. Each concert presents four artists. The first was held on March 30.

The Eastern Division of the Music Educators National Conference will meet in Scranton, Pa., April 23 to 26. Instead of a general meeting this year, five district ones are being held in various parts of the country. The president of the organization is Luther R. Richman, of Richmond, Va.

Beatrice Mery, radio and concert artist, will sail for Europe on the Queen Elizabeth early in May to fulfil recital engagements in England, France, Holland and Switzerland, returning to America in September.

New songs by Robert Henried were recently performed for the first time in the U.S., at a Portland, Ore., recital of H. Johann Eschbach.

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Cincinnati Rallies to New Works And Conservatory Beethoven Fete

By JOCELYN LISZNIEWSKA FARMER

CINCINNATI, O — After a lull of a month, during which the Symphony Orchestra was on tour, a large audience crowded Music Hall for the concerts on March 1 and 2. Jose Iturbi received enthusiastic applause for his playing of the Mozart D Minor Concerto and gave encores by Chopin and Debussy. The program opened with the Cherubini Anacreon Overture, followed by Symphony No. 7 in C major by Schubert.

Before leaving to make another extended tour, this time of the southeastern states, Mr. Goossens conducted the orchestra in one of the most outstanding concerts of the season. It will be remembered principally for the superb performance of the Brahms Concerto by Heifetz, whose incomparable artistry is always a source of delight. A stimulus to reflection was provided by Broekman's Symphony No. 2. The world premiere received only a polite form of appreciation from the audience. One wonders whether the reduction of music to a mathematical science does not actually defeat its purpose. It is to be hoped that Mr. Broekman will return to something more generally comprehensible in his Symphony No. 3. More agreeable to the ear were the first two numbers on the program, Hadley's Overture, In Bohemia, and Wayne Barlow's beautiful Rhapsody for oboe and strings, The Winter's Passed. The latter was played for the first time in Cincinnati; Marcel Dandois, first oboist, was vigorously applauded for his performance.

Artists' Series Heard

The Artist Series, under the management of J. H. Thuman, presented the First Piano Quartet as its fifth attraction of the season. The program included classical, romantic, and modern compositions, some of which lent themselves more successfully than others to the four piano medium. This was the second appearance of this piano quartet in Cincinnati.

An evening of Lieder is, unfortunately, a rare treat here. So one is grateful to Mr. Thuman for arranging the recital by Lotte Lehmann at Emery Auditorium on March 13. Her great artistry deserved a larger audience, but those who came to hear her sing Schubert, Schumann, Brahms, and Strauss refused to leave until the footlights were turned down. Paul Ulanowsky's sensitive accompaniments contributed greatly to the program.

The Orpheus Club, under the direction of Dr. Thomas James Kelly, presented an excellent program in Taft Auditorium. Desi Halban, lyric soprano, was soloist and had as her accompanist Alfred Rosé, former coach at the Vienna State Opera.

Walter Heermann conducted the fourth College of Music Symphony Orchestra Concert on March 7. Betty Shirey, violinist, and Peter Paul Loyanich, pianist, were soloists. Loyanich gave a New York Town Hall recital before entering the armed forces.

School Festivals

The College of Music plans a May Festival program for May 16 under the direction of Walter Heermann. Participating will be the College of Music Symphony Orchestra, the Dance Department, directed by Alice Marting, and the Chorus of 110 voices, directed by Dr. Elizabeth Medert Taylor.

The Cincinnati Conservatory of Music commemorated the 120th anniversary of the death of Beethoven in a three-day festival, starting March 2. The opening program was a chamber music concert under the direction of Arthur Bowen and consisted of the String Quartet in D major Op. 18, No. 3; Trio in C major, Op. 87, for two oboes and English horn; Trio in B flat major, Op. 11, for violin, cello, and piano; Quintet in E flat major, for flute, oboe, clarinet, horn, and bassoon; and Septet in E flat major, Op. 20, for violin, viola, cello, contrabass, clarinet, horn, and bassoon. The program of March 3 was dedicated to the memory of the late John A. Hoffmann, director and dean of the Conservatory. The audience rose and stood during the playing of Three Equali for Trombones. Dr. C. Hugo Grimm, who initiated these festivals, conducted the orchestral program, with the exception of the Triple Concerto in C major, Op. 56, led by Mr. Goossens. The soloists were Carl Rubinoff, violin; Mary Ann Yoder, cello, and Norma Miller Donovan, piano. The final concert was also an orchestral program under the direction of Dr. Grimm. Other soloists for these concerts were Lois Wolfe and William Dahlenburg, violins; Edwin Moyers, viola; Michael Donovan, cello; Betty Olliges, string bass; William Holroyd and Arthur Darack, piano; Faye Mervis and Mary Margaret Stoops, vocalists; Dale Schaffner, flute; Olin Blickensderfer, clarinet; John Renner, bassoon; and George Beeler, Jr., French horn.

The Conservatory has announced the appointment of James Robert Leffler as a member of the voice faculty. Mr. Leffler has had wide experience in both radio and concert work, and his return to the Conservatory, where he had much of his early training, is a matter of gratification for the school.

THE RISING GENERATION—XI

John Thomas Covelli, pupil of Harriet Kay, director of the Progressive School of Music, who was soloist with the Chicago Symphony Orchestra, under Rudolph Ganz (Young People's Series), Nov. 5 and 19, in the first movement of Mozart's Concerto for Piano in D minor. This young pianist has been chosen to represent the State of Illinois, Junior Division, in the Biennial Convention of the National Federation of Music Clubs in Detroit, April 26.

JOHN THOMAS COVELLI
(Photo by Maurice.)

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N. Y. Concerts

(*Continued from page* 16)

Town Hall

Hans Heidemann in Initial Recital

Hans Heidemann, in his New York debut recital March 8 presented a well balanced program consisting of a Bach Chorale-Prelude arranged by Busoni, Beethoven's E minor Sonata, Op. 90, the rarely heard A flat Sonata of Weber, Chopin's Scherzo in B minor, and short works of Chopin and Debussy. Mr. Heidemann gave evidence of excellent pianistic ability in a program that required much in technical and interpretative demands. Perhaps his finest offering was the Beethoven Sonata, which particularly in the second movement plumbed the depths of the work and showed fine regard for its lyric qualities. The Weber Sonata was forthright and brilliant, and the Chopin was conveyed with all the necessary elusive coloring. The Debussy selections were well done, and played with a fine delicacy and sensitivity. W. A. T.

Jacques de Boecklin in Debut

Jacques de Boecklin, French baritone, gave his debut recital on March 9. Masterfully accompanied by Maurice Faure he covered a wide field of the song and aria literature proving with his offerings unerring musicality in style and true to pitch singing in the vocal delivery His interpretation of Schubert's Am Flusse was of special impressiveness among the group of this composer's works, so were some of the French songs by Bizet, Fauré, Berlioz and Milhaud. His best he gave in two monologues from Boris Godounow by Moussorgsky where his big vocal means and his sense for drama showed most satisfactory results. If Mr. Boecklin succeeds in achieving a better control of his breath and a certain restraint in using his powerful voice more sparingly, his efforts will be even more rewarding. An appreciative audience asked for and got encores. H. W. L.

Mary Ledgerwood Sings

The March 9 Town Hall appearance of Mary Ledgerwood, oratorio and radio singer, was one of the outstanding concert events of the season. Using her long-ranged, opulent voice with all the assets of fine musicianship plus exceptional natural gifts, the contralto delivered her numbers with assurance, warm tonal color and noteworthy clarity of diction. Miss Ledgerwood seemed equally at home in the contrasting styles of lieder and more modern German works, in the delightful incongruity of Scottish verses set by Beethoven, and the idiom of the contemporary English and American composers. Fritz Kitzinger was admirable in his accompanying. Harry Zarief, violinist, and Avron Twerdowsky, cellist, added to the enjoyment of the Beethoven group. M. C.

Roesch Little Symphony and Soloists

The Roesch Little Symphony, a string orchestra of 16 young women, all Juilliard fellowship winners, gave a concert in Town Hall on March 9. Clara Burling Roesch conducted. The selection of program as well as the performance deserves high praise, especially the vital and spirited interpretation of Ernest Bloch's Concerto Grosso, with Betty Ruth Robbins at the piano. C. P. E. Bach's Suite for Strings in D major was done in a rather academic manner. In the following Cimarosa-Benjamin Concerto for oboe and string orchestra Lois Wann played the melodious solo part with warm expression; the orchestra gave a fine support. The Symphonic Movement for Strings by Roque Cordero received its first performance. It is modern music, dissonant, yet with dramatic moments and a romantic ending; there is no melodic line; thus the piece appears rather as a free fantasy. The orchestra mastered the many difficulties in excellent style. H. F. K.

Simon Sadoff, Pianist

Simon Sadoff, in a piano recital on March 10, proved himself an artist of good equipment, more so perhaps as an executant than from the interpretative viewpoint. Bach's English Suite No. 6, in D minor, was pellucidly played. Weber's A flat major Sonata, No. 2, Op. 39, was faithfully presented despite some technical problems. Rathaus's Ballade (Variations on a Hurdy-gurdy Theme), Op. 40, and six Rumanian Folk Dances by Bela Bartok were done with color and decided rhythm. Three American Preludes by Alberto Ginastera, including the impressive Tribute to Aaron Copland, deserved well of his hearers. A rather indifferent Ravel's Ondine was followed by a rousing, house-rocking Liszt Rakoczy March. T. P.

Emilia de Bernard at Keyboard

Emilia de Bernard on March 11 gave a piano recital that demonstrated her fine technical equipment and knowledge of the classics, as well as acquaintance with a modern or two. Her program offered Bach, Schumann, Beethoven, Charles Sorrentino, Chopin, Gershwin, Debussy and Liszt works. Her sincerity and determined endeavor brought her many plaudits from the audience, which had assembled in force to greet this ambitious recitalist. T. P.

Douglas Johnson Back from War

Douglas Johnson's first New York recital on March 12 since his return from the Army drew a large audience which welcomed the pianist cordially. He played the Bach-Busoni Toccata in G, the Beethoven Sonata, Op. 109, six Debussy pieces and Twelve Etudes of Chopin. Distinguishing marks of Mr. Johnson's playing are lucidity and a sensitive balance of rhythm and dynamics which made crystal clear the structure and shading of the scores. Styles were ably differentiated, with the greatest share of poetry and lyricism going to the Chopin and Debussy groups. M. L. S.

Louis Kaufman Offers Premieres

Louis Kaufman on Friday evening, March 14, was heard in a violin recital replete with new music, although the classics were represented as well, Schumann (A minor Sonata, Opus 105) and Beethoven (Romanze in F) being given their full due. A Kodaly Adagio and the Lev Knipper Second Violin Concerto (a *résumé* of the epic) were specially arresting. The Paganini-Kreisler La Clochette and the Milhaud Ipanema added their touch of the brilliant or the atmospheric, and the Guarnieri Canto I and William Grant Still Pastorela (both world premieres) were something for a violin recitalist to take well to heart. The Aaron Copland Ukelele Serenade made a stirring conclusion. Erich Itor Kahn, at the piano, was in happiest sympathy with his soloist. T. P.

Ella Goldstein, Palestinian Pianist, Bows

Ella Goldstein, 20-year-old pianist from Palestine, was heard in her first New York recital on March 15 (matinee), playing the Bach-Busoni Chaconne, two Sonatas of Scarlatti, the Schumann Carnaval, five Chopin numbers. She also programmed the first American performance of Kalkstein's First Sonatina and three movements from Stravinsky's Petrouchka.

Miss Goldstein measured up to the advance reports of her artistry. She showed eloquence, fiery temperament, a splendid endowment of natural talent, developed into a technic of brilliance. The instrumentalist revealed a command of shimmering nuances of tone, although her own preference seemed to be towards such works as the terrifically taxing Stravinsky. The measure of Miss Goldstein's success with her hearers may be inferred from the numerous encores which held the audience until the hour for the succeeding 5:30 concert. M. C.

Kerttu Wanne, Violinist

Kerttu Wanne, Finnish violinist, who became known here as a musical representative from her native country during the 1939 World's Fair, was heard in her first New York solo recital on March 15. Programmed were the Grieg G major Sonata; Poème by Chausson; and compositions by Kreisler, Palmgren, Klemetti, Sibelius, Debussy, Dvorak-Kreisler and Bazzini. Miss Wanne played with admirable technical facility clear, vibrant tone, and evidenced control and understanding of the style and form of her chosen numbers. Astrid Joutseno was an excellent accompanist. M. C.

Julia Bennett in Schumann Cycle

Julia Bennett, soprano, regaled the March 16 late afternoon audience with the Schumann song cycle Frauenliebe und Leben and numbers of Gluck, Giordani, Brahms, Stoehr, Dvorak, Barber and Griffes. Miss Bennett sang with musical intelligence. Her voice was small, though bright and clear. Julia Wortman provided able accompaniments. Miss Bennett, through the 1946-47 season, has been secretary to the New Friends of Music. D. B.

Novelties from US and USSR

The American-Soviet Music Society offered an evening of choral and folk music of the USA and USSR at Town Hall on March 16. The Byzantine Singers, Christos Vr'onides, conductor, and Margo Mayo Folk Singers sang early church music of Russia and America. Peter Seeger, banjo; Hally Wood, guitar; Sonny Terry, harmonica, offered folk music of the USA; Emil Sterbart, Russian folk singer, with Mark Selivan, domra, and a Balalaika Quintet did folk music of the USSR. Armenian folk music was presented by Yenovk der Hagopian, Armenian folk singer, and Sam Haidostian on the saz, oud and shrink. These pieces had marked Oriental flavor. There followed a group of Choral Music from the USA and USSR. It opened with the cantata, Negro Mother, text by Langston Hughes, and music by Alex North, sung by Juanita Hall, Dolores Martin, sopranos; Clarice Crawford, Muriel Smith, contraltos; Jerry Laws, Louis Sharp, tenors; James Lapsley and Lorenza Foller, bassos. It was followed by William Schuman's Prelude for voices, text by Thomas Wolfe, sung by Patricia Neway,

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WELCOME TO COLOMBIA!

Dr. Bernardo Mendel (right), promoter of music, greets Richard Tauber (center) and George Schick, who was the tenor's musical collaborator on a two and a half months' tour through Panama, Colombia, Venezuela, the Netherland West Indies, British West Indies, Puerto Rico, Cuba and the Dominican Republic. (MM Foto.)

solo soprano, and the American Choral Singers, Morris Levine directing and Frank Glazer at the piano.

Keenly anticipated was the first concert performance of two choruses from Prokofieff's opera War and Peace, of which the second, On the Dark, Starless Night, impressed deeply. The concert closed with excerpts from Dzerjinsky's opera Tikhi Don, with Ilya Tamarin as the tenor soloist. The program, overlong as it was, afforded an interesting cross-section of the choral arts of both countries, and a crowded house was very appreciative. H. W. L.

Robert Brereton, Pianist, in N. Y. Recital

The recital given by Robert Brereton on March 17 was one of the brilliant pianistic events of the season and the instrumentalist may be highly rated according to his artistic stature among his colleagues. For although blind from birth, he has won his position as a proficient technician, accurate and sure, with a flexible range of tonal color and exceptional gifts for expressive delivery. Memory and musicianship were additional factors in his complete success.

Notable numbers were the Mozart A major Sonata, the Beethoven Appassionata Sonata, a fluent, expertly played Chopin group and atmospheric compositions of Debussy, and Liszt. Mr. Brereton added several encores in response to the audience ovation. M. C.

Jean Carlton in Vocal List

Jean Carlton's recital on March 18 presented the former Naumburg prize-winner in soprano numbers by Thomas Arne, Thomas Ford, Mozart (the motet Exsultate, Jubilate), Schubert, Mendelssohn, Brahms, Duparc, Fauré, Poulenc, Roussel and a song in MS. by Charles Naginsky, Nonsense Alphabet. Miss Carlton's voice is of fine calibre, although not large, and she uses it deftly and with full knowledge of its resources. Her interpretations were marked by taste, dramatic emphasis and poignancy when required. The Mozart work was artistically sung, and she showed delightful humor in the Nonsense Alphabet. Sergius Kagen furnished able accompaniments. D. B.

Maria Carreras Returns

Maria Carreras, pianist, is one of the bearers of a distinguished tradition. She was heard here last in recital almost 10 years ago and in the meantime had devoted her time to teaching. A big audience greeted her warmly at her reappearance on March 19. Mme. Carreras opened her program with the Melody by Gluck-Sgambati, and Beethoven's "Waldstein" Sonata. Then followed Schumann's Carnaval, in which especially the tender and romantic passages came to happy life. After intermission she played a group of Brahms Intermezzi and the Capriccio, Op. 76, No. 5, closing her list with a Chopin group, in which she divulged her deep understanding of the intimate charm of these pieces. A Nocturne and the second Mazurka were of particular impressiveness. Her audience feted her extensively. H. W. L.

Times Hall

Antique Music Program

Suzanne Bloch and her associates on March 4 gave another of their outstanding concerts of old time music on archaic instruments. The vitality and human quality of the selections made them seem quite modern. A Handel Sonata for recorder and virginal, with Paul Smith playing the first instrument, Miss Bloch the second, was a revelation of how vigorous such music can be. Several solos for the lute were played by Miss Bloch with consummate effect. The program also offered consorts of two, three and four lutes by Galilei, Pickering, and Besard, a Palestrina Ricercare, Lute Dances from Francisque's Trésor d'Orphée, and Renaissance chansons sung by Eugene Morgan, baritone, among other scores. The associate artists included Monina Tavora, Margot Ramsay, Joseph Precker, lutenists, Betty Martin, virginalist, and Nina Courant, viola da gamba. T. P.

Greta Skoog Offers Program

A fine voice of wide range was revealed by Greta Skoog, mezzo-soprano, in her March 14 recital. Except for a slight tendency to force in the upper range, her technic was well in hand. Numbers of Handel, Scarlatti, Verdi, Brahms, Rachmaninoff, Quilter, Frank Bibb, A. Järnefelt, E. Anaes and G. Nordquist made up the program. Her accompanist was Addi Prohaska. L. T.

NAACC Concert Presents Contemporary Works

As usual, the National Association for American Composers and Conductors on March 16 offered a program of especial interest to the contemporary music scene. There were works, most of which were first performances, by Joseph Alexander, Roy Harris, Henry Holden Huss, John Edmunds, Ned Rorem, Quincy Porter, Ernst Bacon, Daniel Pinkham, Marion Bauer, Jack Beeson, Norman Dello Joio, William Bergsma and Mabel Daniels. The competent artists who participated were Grace Castagnetta, pianist; Bogumil Sikora, cellist; Janet Fairbank, soprano, accompanied by Ruth Cumbie, pianist; Reah Sadowsky, pianist; and the NAACC Singers directed by Dolf Swing. D. L.

Pauline Leslie Sings

Pauline Leslie, soprano, offered a diversified program in her first New York recital March 16. Purcell, Handel and Mozart selections, presented with agreeable tone and due consideration for text and interpretative meaning, were followed by two groups of Schubert, Brahms, Hugo Wolf and Strauss. Numbers in Spanish, French and three songs in English by Horsman, Sacco and Hageman completed the list.

Miss Leslie displayed a voice of good texture with a useful range and potentialities of artistry which might perhaps be realized more satisfactorily in a larger hall. Paul Meyer was the expert accompanist. M. C.

Constance Forte in Debut

Constance Forte, soprano, who made her debut on March 18 is a young singer of promise. She exhibited a voice of excellent quality in a list by Stradella, Torelli, Fedeli, Scarlatti, Gretchaninoff, Gliere, Rachmaninoff, Tchaikovsky, Catalani, Samuel Barber, Everett Helm, Landon Ronald, Charles Griffes and Frank Grey. Deepening of interpretative power and increased vocal finesse will doubtless come with further experience. Her present stage of development is an encouraging one. Gregory Ashman was at the piano. D. B.

•

Stefania Batori Heard

Stefania Batori, soprano, artist-student of Lucile Kellogg, recently sang for the 50th Anniversary of the Knights of Columbus and on one of the "Kellogg Gems" concerts. She has been soloist with the USO and at the Waldorf-Astoria for the National Opera Club. Miss Batori is also coaching opera at the Rossini Opera Workshop.

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North American Contest Sponsored By Schmitz School of San Francisco

San Francisco

With the idea of integrating the aims of a contest into the general musical scene, the North American contest, which the Schmitz School of Piano sponsors, has been organized. The further development and success of North American music is the goal; the means are the good will and hard work of those who understand that "one never loses in a contest if one has learned from it!" The prizes to be given are incidental to the meaning of the contest, which is "to get composers and interpreters together," according to E. Robert Schmitz, noted French pianist and director of the school.

The North American contest is open to all. The first year is almost entirely devoted to a composers' prize, inscription to which closes on April 15. The rules governing this part of the contest aim at obtaining a new, formally and structurally integrated composition for piano, lasting approximately fifteen minutes. Sonata, sonatine, suite, or any other integrated form will be acceptable, but a series of formally unrelated short pieces is not. It is hoped that several good compositions will thus be brought to light. One (perhaps two) of these will benefit almost immediately from the fact that in the second part of the contest, devoted to performance, this "winning" work will be the "must" composition for all pianist-contestants. This score will thereby acquire a number of interpreters without delay. Contestants will have the same length of time to prepare the performance of this work.

The composers' prize is $1,000, donated by Mrs. Eleanor Pflugfelder, of Long Island, and that for the pianists' award has a budget of $2,000.

Pianists' Prize

For the pianists' section of the contest, to be awarded some two years from now, the organization is establishing, with the assistance of a large number of North American musicians, a comprehensive list of the most important piano works of composers of the northern hemisphere. The knowledge of many distinguished musicians is being mobilized to contribute to this. When the list is completed, a committee of pianists will select from it a shorter list of compositions totalling three hours of music; from these the pianists entering the contest will make their own choice of one hour of music, to be supplemented by the fifteen-minute prize composition.

In the course of this process the young contestants will read most of the works suggested in order to select those they will present, and it is hoped that thus their acquaintance with North American music will grow considerably and will continue developing with the necessity to organize their choices into an integrated recital program. Then will come personal contacts with the living composers in preparation for the preliminaries and final contest.

Drawing Composers and Interpreters Closer

It is hoped that the piano section of the North American Prize will, through this process develop a phalanx of young interpreters of North American music (U. S., Canada and Mexico), all of whom will contribute to the primary goal of the contest through their personal acquisition of knowledge. That some of them will win the prizes—though a source of happiness and special encouragement—is considered by the founder as somewhat incidental to "the real gain of a substantial number of better-informed pianists who will not shy away from new scores, who can encompass readily and accurately that which is composed during their lifetime, and who can assume the normal function and privilege of interpreting and making it known to the public."

Plan to Rebuild Vienna Opera

A committee for the purpose of raising funds for the reconstruction of the Vienna State Opera has been organized under the honorary chairmanship of Bruno Walter. The committee, sponsored by artists who were members of the Vienna Opera, has set itself the task of raising $50,000 to repair the building, heavily bombed during the war. In association with the Austro-American Tribune (a monthly, published in New York City) the Committee has its offices at 200 West 72nd Street, New York 23, N. Y.

WILLIAM A. TAYLOR
newly appointed Radio Chairman of the New York Federation of Music Clubs. Mr. Taylor has been Radio Editor of the Musical Courier since 1944. (Photo by J. Abresch.)

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Festival at Eastman

ROCHESTER, N. Y.—Additions to the faculty of the Eastman School of Music of the University of Rochester are Flora Burton, director of residence, coming from Russell Sage College, Troy, N. Y.; Camilla Ayers and Helen Margaret Bishop, assistant directors of women's dormitories; Charles Raymond Berry, organ; Margaret Rose Bussell, piano; Norma Bess Holmes, piano; Irving Nathanson, string bass; William F. Osseck, clarinet; John T. Thomas, flute; Ruth T. Watanabe, history of music; Donald Garlick, cello; and Frank A. Morris, Jr., acoustics.

With current enrollment the largest in history, the Eastman School anticipates that enrollment for 1947-48 will be closed in most departments early during this spring.

Gilbert J. C. McCurdy, president of McCurdy and Company, has renewed the McCurdy Eastman School scholarships for the fourth year, presenting to Dr. Howard Hanson, Eastman director, a check for $1,000 for scholarships in the fall of 1947. One-half of the sum aids in education of two students in the collegiate division preparing for a career as professional musicians, the other half assisting preparatory department pupils.

One of the most valuable and interesting events of the current Eastman School season was the Chamber Music Festival, Feb. 10-15, directed by Luigi Silva, when various student instrumental groups presented some 16 works which are heard seldom. The Festival concluded with a capital performance of Hindemith's Hin und Zurick, Carissimi's opera Jephte and the Bach Magnificat, directed by Carl Fuerstner.

Frederick Fennell conducted an inspiring program by the Eastman School Little Symphony, comprising Mozart's Overture to The Abduction from the Seraglio, Beethoven's Eighth Symphony, Bernard Rogers' Three Japanese Dances and Ravel's Mother Goose Suite.

Peabody Summer School Plans

The summer sesson of the Peabody Conservatory of Music, Baltimore, is announced for six weeks, June 30 to Aug. 9. The staff, which is composed of members of the Conservatory faculty, assisted by teachers of the Preparatory Department, will be enlarged this year and the curriculum broadened.

Queena Mario Singers in Programs

Queena Mario presented 27 artist-pupils at musicales on March 7, 8 and 9. Among the audiences were Lucrezia Bori, Giovanni Martinelli, Mr. and Mrs. Giuseppe DeLuca, Rise Stevens, Doris Doe, Karin Branzell, Mr. and Mrs. Richard Bonelli, Carol Longone, Mr. and Mrs. Earle Lewis. Andzia Kuzak has been heard recently on the Chicago Theatre of the Air as Violetta in Traviata, and as Susannah in Nozze di Figaro. Annette Burford will sing Gilda in Rigoletto in Beaver, Pa., on April 15. This summer at Chautauqua she is to sing Zerlina in Fra Diavolo and Susanna in Nozze di Figaro, Jane Beard, mezzo-soprano, was heard in the Times Hall concert of the N.A.A.C.C. in music of Arthur Berger, Charles Ives, Otto Luening and Godfrey Turner. Frances Bible has been engaged as Preziosilla in Forza del Destino; Zita in Gianni Schicchi; and Cherubino in Nozze di Figaro at Chautauqua this summer. Evelyn Salisbury sang Juliet in Romeo and Juliet on television in Schenectady on March 24. Vivian Bauer left the end of March for concerts in the state of Washington. Lillian Terrie's concert engagements include William and Mary College at Norfolk, Va., on March 3; Wilmington, Del., March 22; and the Virginia Federation of Music Club convention at Portsmouth, Va., on April 14.

FRANZ ALLERS,
who is the musical director for the most recent hit show, Brigadoon, currently playing at the Ziegfeld Theater in New York. Mr. Allers was also responsible for the coaching of the chorus. (Photo by James Abresch.)

WERNER SINGER,
formerly conductor of the Teatro Municipal, Rio de Janeiro, and coach at the Staatsoper of Berlin, where he worked with Barbara Kemp, Frida Leider and other prominent singers, has opened studios in New York. He specializes in lieder coaching and is official accompanist to Giuseppe De Luca.

Alberini and Woodbury Recital

Ellen Alberini, soprano, and Clifford A. Woodbury, Jr., bass-baritone, were heard in joint recital sponsored by the New York Madrigal Society at the Barbizon, Feb. 18. Mme. Alberini listed classic Italian airs, the Suicidio aria from Gioconda, lieder of Strauss and Schubert and a fine group of songs by contemporary American composers, displaying a voice of true dramatic timbre, long-ranged and of fine natural quality. Mr. Woodbury offered old English, the Isis and Osiris aria, from Mozart's Magic Flute, Schubert numbers and an excellent English group. His numbers were delivered with style and understanding. Both singers were warmly applauded by their audience. Frances Stowe was an expert and sympathetic accompanist.

M. C.

Cleve Singers at Studio Club

Fanny Cleve presented her students and artist pupils at the Studio Club on March 14 in a program divided into A Lesson Without Interruption by the Teacher; A Dress Rehearsal for a Recital; Ensemble Singing from Opera; and Opera Acting Sketches.

Under the leadership of Ruth Kisch-Arndt, a group is being formed to create a foundation to foster early music. The work will be done in close cooperation with the New York College of Music. Those interested are asked to send their names and addresses to the college, to whom they may also make out their checks if they wish to contribute.

Autori Tells of Music in Poland

"American music has been exceedingly well received in Poland by both players and audiences," Franco Autori wrote recently from that country, where he conducted the State symphony orchestras on invitation of the Polish Government as a "cultural ambassador from the United States."

Mr. Autori, permanent conductor of the Chautauqua (N. Y.) Symphony Orchestra, was originally asked to lead four performances, but the response of the Polish musical world was such that he cancelled engagements in Finland and Sweden and conducted 14 times more. One of these extra appearances was a performance of Rigoletto at Poznan (Posen), the first time in nearly fifteen years that Mr. Autori had conducted an opera (the last time was while he was with the Chicago Civic Opera).

"The Poles are really extraordinary," Mr. Autori wrote. "Their patience, endurance, courage and spirit are a lesson; and, of course, their manners are perfectly exquisite. Despite conditions that would never be tolerated by the most obscure musician in a backwood movie orchestra in the United States, the Polish musicians, lacking strings and other essentials, have given of their best and always managed to play far beyond what to us would have seemed possible."

Engagement Extended

Mr. Autori's original engagement was for appearances with the Cracow Philharmonic, the Katowice Philharmonic, Lodz Philharmonic and Baltic Philharmonic at Sopot. The musicians of the last-named orchestra would not let him go and he agreed to lead them the next day at Gdansk (Danzig) and the following evening at Gdynia.

Later he led the Polskie Radio Orchestra in a special all-American broadcast from Katowice, playing: Adagio (Samuel Barber), Rodeo (Aaron Copland), Elegy (Tibor Serly), Summertime from Porgy and Bess (Gershwin-Autori), and Concert Music (Norman Dello Joio).

He conducted Rigoletto at Poznan, and the other engagements were: Cracow Philharmonic (twice), Poznan Philharmonic, Baltic Philharmonic (Sopot), Baltic Philharmonic (Gdansk), Baltic Philharmonic (Gdynia), and Lodz Philharmonic.

Mr. Autori's extended stay in Poland was scheduled to end with a gala State concert in Warsaw early in March. It would also mark the reëmergence of the Warsaw Philharmonic, once one of Europe's leading orchestras, whose voice had been stilled since Hitler began his invasion in September, 1939.

Other American works played by Mr. Autori in Poland were: the American Festival Overture by William Schuman and Ricercari for piano and orchestra (Norman Dello Joio), with the composer as soloist.

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NEW PUBLICATIONS

Book

HARPS IN THE WIND, by Carol Brink. The Macmillan Co., N. Y. $3.50.

Sub-titled "The Story of the Singing Hutchinsons," this book is a thorough account of a famous American family that even today is remembered by old-timers. The Hutchinsons were a numerous clan, most of whom were singers, and they were pioneers in American vocal music. Thirteen had voices of concert calibre, and for nearly half a century starting from 1842, the Singing Hutchinsons not only introduced or sang most of the popular songs of the day, but were involved in many movements for social reform — abolition, women's rights, temperance.

It was a remarkable family, and Miss Brink makes us fully acquainted with it. Moreover, as well as being a chronicle of the Hutchinsons, it is a chronicle of America. Barnstorming through the country, settling a frontier town in Minnesota (which was named after them), singing in the White House, discussing musical settings of his poetry with Whittier, the Hutchinsons were one of the most discussed and popular people of the day. Miss Brink has refrained from sentimentalizing her characters, and even when she introduces conversation she has the knack of making it ring true. She has skilfully differentiated the characters of the belligerent Hutchinson males, adhered closely to facts, and one recommends this book as interesting reading about lesser-known aspects of American music and history.

THE CONCERT BAND, by Richard Franko Goldman. Rinehart & Co., Inc. N. Y. $3.

Mr. Goldman, the associate conductor of the Goldman Band, has written the ideal book on the subject, as far as the layman is concerned. There is a great deal of historical data about the development of the band, its early repertoire, instrumentation, together with chapters about the specific functions of instruments, arrangements, and types of music originally written for band.

Much more of the latter exists than most people realize. Not only have a considerable number of contemporary composers written for the concert band, but Mr. Goldman points out an unsuspected wealth of original classic material. He decries the "simplified" arrangements for band of the standard repertoire, pointing out that the large bands do not use them. "The arrangements played by the leading concert bands are, with very few exceptions, direct transcriptions of the original works; they are not abbreviated or altered so as to be easier, but faithfully preserve the harmonies, rhythms, form and figurations of the originals."

In a level-headed way, without making exaggerated claims, the author makes the point that the concert band is heir to an honorable tradition of music making; that it not only reflects popular taste but guides it. "The band is at its best when it is being most truly a band, when it is, in other words, operating on its own musical level and trying to be neither a symphony orchestra nor an overgrown novelty ensemble.'

Scores

SERENATA NOTTURNA K.239, by Mozart. Music Press, Inc., N. Y. Score $2.75, parts, 30c.

Scored for two small string orchestras and tympani, this charming Mozart work resembles a concert quaso, with its opposing groups. A march, minuet and trio, and rondo compose the three movements. Those who wish to study it at greater length can follow the score with the Vox recording, conducted by Edward Fendler, who is also responsible for this edition.

PORT ROYAL, 1861, by George Frederick McKay. C. C. Birchard & Co., Boston. Score $1, parts, 25c.

This work is based on old Negro songs collected in the Port Royal Islands in 1861. Subtitled Folksong Suite for String Orchestra, its three movements are based on three songs—Hold Your Light on Canaan Shore, Go Down In Lonesome Valley, and Heaven Shall Be My Home. The work is simply scored, some of its harmonies are purposely archaic, and the transcriptions sound authentic. Performing time runs about eight minutes.

ODE, by Igor Stravinsky. Associated Music Publishers, Inc., N. Y. Miniature Score, $2.

Composed in 1943, Stravinsky wrote this score in memory of Natalie Koussevitzky, wife of the conductor. The three parts are Eulogy, Eclogue and Epitaph. As befits the nature of the subject, it is pitched predominantly in minor, though the Epitaph is not as dark-colored. Rich horn combinations play a prominent part in this sincere, thoughtful expression of regard.

For Woodwind Quartet

QUARTET IN C MAJOR, by Arthur Berger. Arrow Music Press, Inc., N. Y. Score $1.

Berger has scored this quartet for flute, oboe, clarinet in B flat and bassoon. It is in three movements, the first of which, an *allegro moderato*, is built around a brisk short main theme used with many polyphonic imitative devices. The second, an *andante*, gives the effect of a nocturne, with its quiet, flowing thematic material. In the finale, *allegro vivace e leggermente*, there is a lively, objective interplay of instruments, with the opening theme of the first movement also playing a part in inverted and other forms. The workmanship is of high order throughout, and the scoring is calculated to bring out the maximum in color combinations.

For Piano Quintet

QUINTET, by Ernst Toch, Op. 64. Delkas Music Publishing Co, Los Angeles. Score $3.

Using the resources of piano and four strings—2 violins, viola and cello—Toch has written a piece that for him is quite romantic, and almost orchestral in its heavy scoring. The movements are entitled The Lyrical Part, The Whimsical Part, The Contemplative Part, and The Dramatic Part. Unusual construction occurs in the contemplative part, where the strings alone carry on for a long while, then solo piano, the strings again, and finally they are united for a brief episode. The score shows the skill and confidence of an experienced composer. It is, incidentally, of considerable difficulty, and none but advanced players could attempt it.

Cornet Trio

AUTUMN TONES, by Charles O'Niell. Mercury Music Corp., N. Y. Score and parts, $1.

Scored for three cornets, this short piece is in simple ABA construction, with the middle section, a poco piu mosso, working to the climactic point. No great difficulties are involved, and each of the instruments has about the same amount of work.

For Violin and Piano

MELODY, by Valentin Beletzky. Leeds Music Corp., N. Y. 75c.

This is a late romantic piece with a few modern twists in harmony. Interesting musically, it could be used in a concert group, since treatment of both violin and piano parts have movements of imaginative invention. Besides the flowing line, the violin has scale and arpeggio passage-work, and the work builds to a dramatic climax before dying away.

IMPROVISATION, by Isidor Achron. Carl Fischer, Inc., N. Y. 75c.

Utilizing repeated chromatic chords in the bass, with the dramatic violin part on the lower strings, this has a passing resemblance to works like Chausson's Poeme. The solo violin part has a few improvisatory flourishes but is mostly concerned with a long cantilena.

For Trombone and Piano

CONCERT SKETCH No. 5, by Vladislav Blazhevich. Leeds Music Corp., N. Y. $1.

Vladislav Blazhevich is a professor of brass instruments at the Moscow Conservatory. He has written much music for the trombone which, if this is a typical example, is more interesting for the problems it poses the soloist than for any great musical virtues. This piece is written in the late romantic idiom and is a good show-piece.

Piano Solo

RIMSKY-KORSAKOFF MUSIC. Edward B. Marks Music Corp., N. Y. $1.

The inside front and back covers of this album are illustrated with several scenes from the film, "Song of Scheherazade," which is currently making the rounds. Included here are the more popular excerpts from Scheherezade, Sadko, Coq d'Or, Czar Saltan, Czar's Bride, Capriccio Espagnol, and Snow Maiden. There is also an original piano piece, the Romance, Op. 15, No. 2. The arrangements, by Felix Guenther, Frederick Block, Paolo Gallico, C. V. Sternberg, A. Gabrielle, and Max Hirschfeld, range from simple to very difficult.

For Voice and Piano

ALLA LUNA, Anthony Paganucci. G. Ricordi & Co., N. Y. 50c.

In the key of F Major, Alla Luna is a simple song with strong folk characteristics. This edition gives only the Italian words. The vocal line is contained in the octave from D to G above middle C, and the piano accompaniment is not complicated.

AMERICAN LEGENDS, by Elie Siegmeister. Six songs for voice and piano. Edward B. Marks Music Corp., N. Y. 60c.

Siegmeister has set these six songs to poems by Rosemary Benet, Alfred Kreymborg, Leo Paris, and Lewis Allan. The titles are Paul Bunyan, Nancy Hanks, John Reed, Johnny Appleseed, Lazy Afternoon, and The Lincoln Penny. Some are more successful than others in their exploitation of a rather social-conscious American idiom while all are fun to sing. The entire collection, incidentally, has been recorded for Disc by the American Ballad Singers.

BLUE MOUNTAIN BALLADS (Heavenly Grass, Lonesome Man, Cabin, Sugar in the Cane), by Paul Bowles. G. Schirmer, Inc., N. Y. 50c, 50c, 40c and 50c, respectively.

The words of these four songs were written by Tennessee Williams, and Paul Bowles has set them in a modern American manner—*i.e.*, with discords, a touch of jazz when needed, and with complete insight into their folkish qualities. There is complete rhythmic flexibility, some attractive melodic lines, and Bowles proves again that he is one of the most sympathetic of American song composers.

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BERNICE FROST SAYS . . .

"SHORT CONCENTRATION SPAN"

Comments from many piano educators show that they consider the short concentration span of the average pupil to be the most persistently retarding factor in the latter's progress.

If pupils had the ability to concentrate on the four topics of interest recently reviewed in this department, they would present no teaching problems at all. The points discussed are the Teaching of Notation and Reading; Rhythmic Consciousness; Interpretation, and Fingering.

It may be stated, though somewhat jestfully, that most of us in this piano teaching field would be overjoyed to find even a short "span of concentration" among some of our pupils—since so many have convinced us they have none at all!

•

We must be fair, however, and look at all sides of the pupil's activities. In doing so, our thought first centers on his day school training. Why is the pupil not taught to concentrate in school? How does he get his studies done? How does he get *anything* done, with his lack of concentration? These are questions that come immediately to our minds.

After talking with the school authorities one realizes that they are confronted with the problem of how to get everything required into the school day and its week of five days.

Their problems are many and include —as does ours—the many outside activities of the young people. (One wonders just where the term "young people" applies, as each year younger students are included in the outside social activities.)

We then turn to the parents. Why do they not do something? After talking with countless numbers of parents, we find their problems to be endless and more serious than those of the school instructors and piano teachers.

No one can be censured; all must face the fact that the students of today are simply living in what we choose to call the "Twentieth Century." The one thing piano teachers must constantly remember is that the pupil had nothing to do with creating the situation, and the instructor must not take out his exasperation on the latter.

•

That the present-day situation must be changed is known by all. The school system is the logical group to make the change, as the home-work demands are the biggest problem of all. Parents can help to make the change, and in some localities have done so with excellent results.

Things look hopeful in this respect. Let the piano teacher in the meantime know that the American piano pupil *does* have the ability to concentrate if given the opportunity.

When the pupil comes for the piano lessons he is usually: a, physically tired; b, has too much on his mind; c, has rushed to the lesson and must rush away; and, d, has done little practicing because of home work and extra activities. How could anyone concentrate under such conditions?

•

Let the teacher create a love of music in the pupil, and it may bring about the urge to find the time for concentrated practice.

Let the teacher guide the pupil through concentrating on one thing at a time, then two and three, to the complete whole.

There is no other subject requiring such concentration and control as piano study; no "carry-over" from other subjects can be expected.

Let the teacher present the piano lesson as a pleasant session, with no nagging and prodding but with encouragement and kindliness. A pleasant mental state brings relaxation, which must prevail before concentration can begin. The piano lesson is the ideal place for this development of concentration.

•

Wrong Notes

A pupil whom I have had for over five years, continues to play wrong notes in her supposedly prepared work. The ear is not good, and while we spend much time with ear training at each lesson, the wrong notes continue to be played. The pupil has definitely decided to major in piano when finishing high school. Nothing I can say can persuade her to select another major. Have you suggestions? K. G., Conn.

If this pupil cannot improve in her ear training response, she should not plan to major in music. At this age level there may be carelessness involved; also the mind may be on other things—romantic interests arise at this time. Continue with the ear-training, stressing diatonic progressions within a major scale octave, using keys of G, A flat, A and B major. Give her shorter assignments, go over as much of the new lesson as possible, and have practice work all done slowly.

The First Mozart

How soon would you give Mozart to the younger piano student? Do you think that pupils who are not musically inclined should try to play any of Mozart's compositions? In what grade do you place the C Major Sonata?

K. V., Arizona.

While it is true that, of all the composers of the classic period, Mozart's compositions require a fine musical feeling, there is no reason to deprive a pupil of Mozart music. We all follow the theory, "Prepare for Bach by playing Bach (and Handel)."

Since we have no composer of this period whose style is helpful in preparing for Mozart, such as for Bach and Handel, we must use Mozart and more Mozart. There are many easier pieces to be used before the C Major Sonata (grade three). These should be taught in the second grade. (Second grade, for the carefully taught pupil, means third year of study.) There are some Mozart melodies arranged for first grade, but these must be chosen carefully.

Notes on New Issues

Reviewed by GUSTAV KLEMM

Books

SERGEI RACHMANINOFF, by Antoni Gronowicz (E. P. Dutton & Co., Inc., N. Y.) and TCHAIKOVSKY, by Antoni Gronowicz (Thomas Nelson & Sons, N. Y.). Designed for young readers, these volumes serve their purpose. The author has drawn liberally on his imagination to weave together his presentation of the biographical texture of both his Russian subjects, but this will undoubtedly serve to heighten the interest of the 'teen-age readers. Written originally in the author's native Polish, the translation of the Rachmaninoff is by Samuel Sorgenstein and Edna Ruth Johnson, while the chapter-head drawings are by Woodi Ishmael. Joseph Vetter did the translation of the Tchaikovsky and the illustrations are by George Avison. Both volumes contain a complete list of each composer's compositions.

Textbook

MANUAL TO FUNCTIONAL HARMONY, by Samuel A. Lieberson, $3.50. A fine, concise treatment by a musician well-equipped to handle the subject. Out of a broad background as a pedagogue and professional composer, Dr. Lieberson presents his information clearly and in a manner so readily comprehensible that the volume (167 pages) must inevitably soon find its place in the classroom as a textbook of real musical importance. Of additional value is the key, starting at page 91, to 216 of the harmony exercises. Warren F. Lewis, Los Angeles, Cal.

With the Publishers

Dorothy E. Means has been appointed Educational Director of the Edward B. Marks Music Corp. She was formerly a faculty member at the Detroit Conservatory of Music and the Music Education Department of Mary Hardin-Baylor College. Miss Means succeeds Jack Segal, who has switched to Music Publishers Holding Corp. . . . The Composers Press gave a lecture-recital by Dorothea Dix Lawrence, featuring Charles Haubiel's Mother Goose Songs, on March 23 at the Haubiel Studios. . . . Ricordi & Co., has issued a booklet called Fifty Favorite Operatic Arias, edited with new translations by Sigmund Spaeth and James I. Krug. The verses are in the original language as well as English. . . . Boosey and Hawkes, Inc., have purchased a building near Lynbrook, Long Island, to house their general offices, instrument assembly, sales division and stockroom. Part of the executive offices will remain in New York.

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NOTES ON NEW MUSIC

By GUSTAV KLEMM

For Voice

TO KAREN, SINGING, by John Duke, 50c. A charming, unpretentious, two-page song in which the composer, to his own text, tells of the loveliness of his little daughter's unconscious singing and admits that his songs will never be as "fresh and bright" as hers. Sung tenderly and with intelligence, soloists will find it most effective. C sharp to top G (optional A). Elkan-Vogel Co., Inc., Philadelphia, Pa.

BALLAD FOR YOUTH, by Phyllis Fergus, 60c. This exuberant outburst calls for the possible inclusion of several "stunts" that will appeal to youthful choral groups. The not-too-inspired text by Philip Maxwell was obviously influenced by the words of the widely familiar Ballad for Americans. Several well-known tunes are worked into the tonal fabric and there are indicated spots where various interpolations may be made. For mixed voices, it is musically effective and runs 21 pages. Pallma Music Products, Chicago, Ill.

I PRITHEE SEND ME BACK MY HEART, by Stanley P. Trusselle, 50c. An attractive little love song to words by Sir John Suckling, a contemporary of Ben Jonson. Simple in design, the piano accompaniment moves smoothly under the straightforward, sincere vocal line. The John Church Co., Philadelphia, Pa.

ILLUSION, by Gene Bone and Howard Fenton, 50c. Here is a song that will tax the full resources of both singer and accompanist. These two successful writers of concert songs have dedicated their latest effort to Nan Merriman and it will take a well-equipped artist to do it full justice. A lovely song but difficult. G. Schirmer, Inc., N. Y.

I MADE MY HEART A TEMPLE, by Frederick W. Vanderpool, 60c. A good sacred song that will make for a serviceable solo. The mood is broad and reverent and the song reaches several impressive climaxes, the top G being touched three times. The words are by Chauncey R. Piety. Theodore Presser Co., Philadelphia, Pa.

Vocal Duet

SWEETHEARTS, by Victor Herbert. An arrangement, by the skilled Carl Deis, for soprano and baritone (or alto) of the title song from Herbert's recently revived comic opera. In B flat, A flat is tops. G. Schirmer, Inc., N. Y.

For Piano

THE FROG AND THE BUTTERFLY and LONG AGO, by Cleo Allen Hibbs, 35c each. The frog croaks away, a dotted half to a measure, down in the bass, while the butterfly floats about in the treble. The right hand plays both rôles, a single note at a time. Two-note chords for the left hand, on the off-beats. Nice. The other number is a combination minuet-ländler with not too much originality. PETER AND THE WOLF, by Serge Prokofieff, and GOPAK, by Modest Moussorgsky, 40c each. Simplified arrangements, by Ted Mossman, of two familiar Russian melodies. Mostly single notes, with an occasional two-note chord for emphasis. SOLDIERS ON PARADE, by Gladys M. Stein, 30c. An easy march, in large notes, covering two pages. Single notes in the right hand and three-note chords in the left from beginning to end. LET'S PLAY HOBBIES, by Stanford King, 60. An early grade album from this amazingly prolific composer, each piece runs one page, is in oversize notes and contains both a drawing and a paragraph about the hobby. MUSIC IN THE ZOO, by Michael Edwards, 50c. The full-page pictures and the words of the page-long songs are by no less than Rube Goldberg, the famous cartoonist. It is unfortunate that the music doesn't capture at least a part of the humor in Mr. Goldberg's drawings and text. JUMPING BEANS, MARCH TIME and FINGER TALK, by Virginia Templeton, 30c each. Three interesting, well-made little first-grade pieces, the notes oversize and covering two pages each. The first two have drawings, while the first and third have words. STEPPING OUT, by Hazel Cobb, 30c. Over an ostinato bass (eight eights), this is an early grade venture into syncopation that will delight those youngsters who feel that music don't mean a thing, if it ain't got that swing! Mills Music, Inc., N. Y.

For Violin

MODERN TECHNIQUE OF VIOLIN BOWING, by Sigmund Schwartzenstein, $1.25. A valuable collection of original material for the advanced student who will find in these studies everything needed to keep his technical equipment in top form. The volume concludes with a freely transcribed version, by Mr. Schwartzenstein, of one of Jakob Dont's concert etudes, Caprice, No. 16, Op. 35. Paragon Music Publishers, N. Y.

MODERN VIOLIN MOODS, by Paul Nero, $1. Mr. Nero has taken a dozen melodies, all but one (Bachy-Wachy) timeworn favorites, and dressed them in modified "zoot suits." A bit of jazz idiom has been used for seasoning. May appeal to the violinist who would like to dash off, say, Drink to Me Only with Thine Eyes, with a few contemporary trimmings. Carl Fischer, Inc., N. Y.

Up and Down the Guild Keyboard

News of the
National Guild of Piano Teachers

When CBC broadcast Aaron Copland's Appalachian Spring recently, Walter Hendl conducted and Sidney Raphael played the piano part. All three were pupils of Clarence Adler—perhaps a unique situation. Have composer, conductor and soloist in an important performance ever before been pupils of one teacher?

Isabel Hutcheson will conduct a three weeks Clinic for Pianists in Dallas, Tex., in June; in Boulder, Colo., in July; early autumn in New York.

Irma Schenuit Hall will return from her Eastern concert tour to Milwaukee in time to hear her artist pupil, Doris Knabe, as soloist with the Wisconsin Symphony, April 21.

La Salle Spier's Two Piano Suite was played at the Phillips Memorial Gallery, Washington, D. C., sponsored by the Washington Composers Club.

Geraldine Arnold and Vivian Jones were soloists for Morning Musicals of Syracuse.

Thomas Richner conducts the Bell Telephone Chorus at Town Hall, May 2.

New Guild chairmen in Houston, Tex., are Mrs. F. R. Mahr and Margaret Busick Kazdan. In Ogden, Utah, it is Mrs. Helen Thorne Wade.

Carl Friedberg is presenting Young American Artists at the American Common, New York, the Saturdays of March and April. Hazel Griggs presented Kathleen Crouch at the Barbarzon March 11. Harold Henry, Harold Morris, and Frank

FREDERICK A. COWLES, teacher, conductor, organist, choirmaster. Genial chairman of the Louisville, Ky., chapter of NGPT.

Sheridan are the piano committee of "Hour of Music" who presented Yi-an Chang, pupil of Madame Samaroff, and Eunice Alberts, contralto, at the Cosmopolitan Club. G. W.

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April Announcement

Dates for Auditions in New York City are June 3, 4, 5, 6, 7 at Juilliard School of Music. Over thirty adjudicators.

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A general news story and other useful material has been mailed to **every chairman.** Presentation of certificates at recitals often highlights the event and brings home to parents the benefits of your teaching. Address:

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BOSTON: A Collapse and Some Concerts

By JULES WOLFFERS

BOSTON.—Patrice Munsel's appearance at the sixth and last Boston Morning Musicale program of the season at the Hotel Statler took a dramatic turn when the noted soprano collapsed midway through her program and had to be assisted from the stage. Miss Munsel had gone about halfway through an aria from Gounod's Mireille when she gave visible signs of distress and was forced to lean on the piano for support. Her accompanist, Stuart Ross, came to her aid just as she fainted. Betty Wood, who had been playing the flute obbligato and Mr. Ross carried the singer from the stage. Soon Mr. Ross returned to perform his scheduled piano solos. The soprano wished to continue her program, but the executive committee of the Morning Musicales refused to permit her to undergo any further strain while indisposed. The program ended with the audience signifying complete sympathy and understanding with a cordial burst of applause. The Boston School of Occupational Therapy, which benefits from these concerts, later reported that Miss Munsel, though not seriously ill, called a physician for an attack of acute indigestion. She was able to return to New York the same afternoon.

Two Pianists

Jordan Hall housed two outstanding recitals during the fortnight. Joseph Weingarten made his first appearance here—an event of some importance. This pianist has an excellent approach, plays with shading and nuance, and has a genuine feeling for style together with a sense of completeness of a composition as a whole. His work in the Liszt B minor Sonata could best be described as "monumental." In addition, the program contained Beethoven, Chopin, Bartok and Kodaly.

The local pianist, Luise Vosgerchian, displayed facility and rhythmic vitality in a list embracing Hindemith, Chopin, Bach, Schubert, Martinu and others. The recitalist chose to make Chopin the mainspring of her program, a surprising move in view of the fact that she was at her weakest in that composer. As a whole, Miss Vosgerchian displays pianism of an order high enough to excite interest in her future development.

Foss Work Premiered

For the 19th pair of Boston Symphony Friday-Saturday concerts, Dr. Serge Koussevitzky programmed the first performance here of the Rachmaninoff Symphony No. 3; the first performance of The Song of Songs, Second Biblical Solo Cantata, for Soprano and Orchestra, by Lukas Foss, with Ellabelle Davis as soloist; and Stravinsky's Symphony of Psalms, with the chorus of the Harvard Glee Club and Radcliffe Choral Society (G. Wallace Woodworth, conductor).

Chief interest centered in the Foss premiere, which aroused instant enthusiasm here and had an unprecedented run, here and on tour, of eight performances in nine days with the composer himself conducting the work at a concert in Northampton, Mass. Mr. Foss holds the post of Boston Symphony pianist, which leaves him much time for composition. Receiving a splendid performance from soloist, conductor and orchestra, the Song of Songs was in many ways one of the most successful premieres here in recent years. A highly original twist was achieved by the unostentations blending of an advanced idiom with more than a trace of synagogue chant. As for the composing technique employed, so well was it used that one was able to forget it completely and concentrate on the music as such. This is the highest tribute which can be paid to technique—that it not be in evidence.

Of the works commissioned for the Boston Orchestra's 50th anniversary, the Stravinsky remains the most frequently repeated. The Rachmaninoff made no great stir but it was well performed and pleasantly received.

Concert for Youth

Wheeler Beckett made up the fifth concert of the Boston Symphony Youth Concerts with two lengthy works—the Bruch Violin Concerto in G minor with Uni Sprengling the soloist; and the Rimsky-Korsakov Scheherazade. This was a well-chosen and well-received program. In between Mr. Beckett demonstrated the English horn to his youthful auditors.

Concert Bureau Works With Clubs on Co-operative Basis

From its inception about a year ago the Associated Concert Bureau, Inc., has followed the policy of presenting and promoting American artists, with the aim of giving them an opportunity to be heard under proper and dignified auspices. Out of over 1,000 auditioned from all over the United States, eighteen were selected to form the nucleus of the artists the Bureau now manages. In September of last year all of these artists were presented in concert in New York at Carnegie Hall.

The Bureau also has been active in arranging concerts, or a series of concerts, with music clubs in various parts of the country. According to Jack Petrill, president of the Bureau, clubs sponsoring concerts should be given an opportunity to share in the proceeds. "We find," he said, "that the plan of sharing profits on a 60-40% basis is proving successful in those towns where our artists are already scheduled. Our Bureau receives the 60% and the sponsoring club the 40%.

"The expenses of presenting the concert are shared as follows," he continued. "We furnish the artist, or artists, and their transportation, subscription blanks, tickets, brochures, and mailing and publicity releases. The local club furnishes the concert auditorium (with piano), programs, ads in local papers, if necessary, and incidental local promotional expenses. We help get the ticket campaign set up, and we actually work along with the club to make the concert successful. Several clubs are setting up scholarship funds for local talent with their share in the receipts. However, the funds the clubs receive can be used in any way they may see fit."

Both Mr. Petrill and Anton Schubel, the general manager, have brought to the Bureau wide experience in promotion. Petrill has had 22 years in community and industrial relations, ten of them with an Industrial Recreation concern where his duties included the organization and management of a chorus of 600 voices, the promotion and management of amateur and professional musical comedies and operettas, arranging and presenting 1,200 concerts, lectures and variety shows. He also has done publicity for Clarissa, MGM movie star, and for the Metropolitan Opera chorus of 94 voices.

General Manager Schubel is a graduate of the Conservatory of Music in Ljubljana, Yugoslavia, and the American Academy of Music in Berlin. As baritone soloist, he concertized in Europe and sang at the Royal Opera House in Ljubljana for four years. Schubel also has made coast-to-coast tours in the United States, organized and directed

JACK PETRILL,
President, Associated Concert Bureau, Inc.

the Industrial Choral Group in Cleveland (called the Music Center), founded and led a children's chorus of 500 voices; also produced and conducted opera, concerts and oratorio. He was associated with the International Ballet in New York, and for 14 years was with the Metropolitan Opera.

Philharmonic Plays for Members Under Stokowski

The second concert for the Philharmonic-Symphony Society members took place on March 10 at the Hotel Plaza. Leopold Stokowski conducting a program of Bach to the contemporary composers Florent Schmitt, Ravel and Geoffrey Turner.

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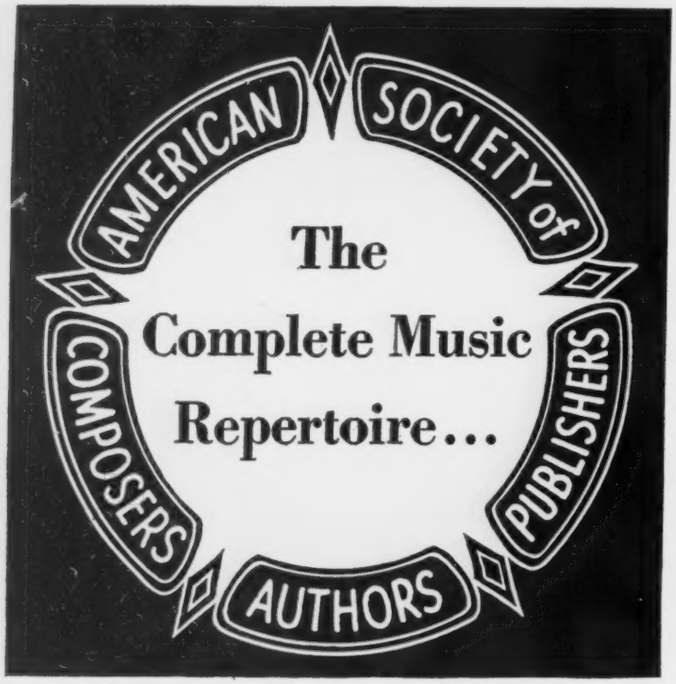

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